

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



Madame Judic has not created the sensation that was expected. The large subscription sale placed the season of twenty-four performances on a safe basis so far as Mr. Grau's responsibilities are concerned, but there has not, since the opening performance on Thursday last, been a crowded audience in Wallack's Theatre. No doubt the high prices have militated against attendance, but an equal cause lies in the fact that Judic's art is of too fine a quality to arouse adequate appreciation in an English-speaking public, while there is not in her appearance or her manner anything to satisfy the popular desire for that which is coarse and common. In the performances of Toetoe, Almes and the rest of the French stars of opera bouffe who have visited our shores at various times, there was always a strong tincture of vulgarity. Ignorance of the French tongue did not impair enjoyment of them, for our people were treated to suggestive pantomime of unmistakable significance. But with Judic it is quite different. Her points are all made with the most delicate touches. She sings the naughtiest songs with an innocence that robs them of all offense. The nicety and finish of her work are delightful. The actress' best efforts are partially lost in a theatre as large as Wallack's. She requires a bandbox comedy place where an opera-glass is never brought into play. On the opening night, when Mlle. Nitouche was performed, the audience that gathered was extremely brilliant. Its composition included many of the leading stars of the dramatic and musical stage, and politicians and society belles and swells beyond computation. Judic on her first appearance was greeted with the warmest applause. It was several moments before she could begin speaking. Nitouche, through Lotta's clever performance, was already known to us; of course the comedy is brighter and better in the original language than in the translated form. Judic as Denise de Flavigny—the mischievous convent-girl who accompanies the organist on his clandestine visit to the theatre where his opera is being performed, who goes on and plays the prima donna part, and then with her accomplice is arrested and compelled to assume military attire in order to escape detection—was most amusing. The demureness of the convent scholar was retained throughout every situation, no matter how much boldness might be assumed on the surface. She sang the snatches of song sprinkled through the piece with delicious grace. Her vocal method is well-nigh perfect, albeit her voice is a trifle worn. There is not in her singing what is mechanical; ease and flexibility are the prevailing qualities of her accomplishments in this direction. But the lady dressed the part most unbecomingly. She is large in girth, and in order to appear slimmer than she really is she squeezes her waist to such an extent that above and below the protuberance is abnormally large. Her face is round, but by no means inexpressive. Her eyes are marvellously deep and liquid; her irresistible smile shows two rows of pearly teeth. The famous artist is decidedly mature, and yet without beauty of the sort that pleases our people's taste. She nevertheless has an appearance and manner combined that are winsome in the extreme. Of the company the new *jeune premier*, M. Cooper, made quite a favorable impression as the young soldier who makes love to Nitouche. Our old favorite Mezieres was quaintly droll as Celestin, although the part is scarcely broad enough to suit his style. Mlle. Vallot, another familiar face, acted Corinne, the capacious opera-bouffe singer nicely.

On Monday night Lill was the bill, and a good-sized audience enjoyed Madame Judic's clever portrayal of the dual-role Amelie and Antonine. The piece is an ingenious farce. To retail the plot would be merely to follow out a lot of involved complications, which in themselves are trivial and only amusing in form of action. The star was decidedly good in the second and third acts of the piece—the latter showing her both as an elderly and a young woman. There was lavish applause for her song. Monsieur Cooper was excellent as a prosaic trumpeter, who afterward becomes a sentimental lieutenant, while Mezieres was as good as usual in one of the old men characters that are his special forte.

But, altogether, the most satisfactory performance thus far of the Judic season was La

Femme a Papa, on Tuesday evening. It is a merry piece, smartly written and well constructed, except for the last act, which would be tame and stupid were it not for the humorous acting in it of Mezieres. Judic as Anna, the heroine, is inimitable. In the first act she is a country-girl, just wedded to a fast old Baron. In the second she is seen amid questionable surroundings, with a Prince and his train of ballet-girls, who give a feast, which the Baroness presumes is the surprise planned by her husband. With champagne she becomes inebriated and maudlin. Finally she is released from the danger of serious misconception and finds herself, after all, the wife of the son of the Baron, through a notary's mistake. The drunken-scene Judic handled most skillfully. She was natural, without once stooping to coarseness. In nothing that she has done has the lady displayed her artistic powers more strikingly. Vallot was good as Coralie, Mezieres extremely funny as an old servant, Bodin-Bridet, and Messrs. Gregorie and Cooper, respectively, capable as Florestan and Aristide, and Le Prince de Chypre.

On Friday night Niniche (a comedy which, under the name of Newport, was played some years ago at the Fifth Avenue Theatre) will be played. In this piece Judic is to sing her famous "Ne Me Chatouillez Pas" ("Don't You Tickle Me").

Thatcher, Primrose and West's Minstrels opened at Niblo's Garden on Monday night in a brand-new programme. The house was jammed up stairs and down, and late-comers were lucky to obtain a view of the stage over the shoulders of the crowd that stood half a dozen rows deep in the rear of the orchestra-circle. In the first-part George Thatcher, George Primrose, Billy Rice, and Messrs. Edwards, Fagan et al. supplied the comic element. Billy Rice, fat and uncouth, was the delight of the ladies, and pleased their escorts by introducing new witticisms on his end of the circle. In fact, the "ends" left but few chestnut-hulls as they retired to the wings. Billy Rice's new "Topical Ditty," or at least the new verses hitting at the follies of the day, was encored half a dozen times. Messrs. Ed, Marble and W. H. West were the interlocutors, and played the foil with sufficient dignity. Chauncey Olcott, Ranks Winter, J. P. O'Keefe and Master Witmark sang delightfully. The last-named is a boy-soprano with a remarkably sweet voice. Mr. Olcott's voice reminds one of Philadelphia's idol, Carncross. Everything in the first-part was new. The comedians wound it up with a funny finale, Polo on Skates.

The olio opened with very clever dancing by Barney Fagan. Griffin and Marks' Fun on the Quiet is a close imitation of Frank McNish's famous act; but they introduced some new business, and their antics were liberally applauded. Professor Burton put his troupe of trained dogs through some wonderful manoeuvres. The leaping of the animals was especially exciting. A better trained kennel does not exist. George Thatcher has carefully revised his monologue, and now calls it "Bright Smiles for Blue Monday." It is cram-full of fresh witticisms. Lawn-Tennis introduces the double quartet of graceful dancers in the troupe. Their clockwork movements brought forth much applause. The Nelson Family, five in number, for brawn and dexterity yield the palm to none. Their lofty tumbling, seemingly so full of danger, hushed the audience, while the neatness and newness of their floor-work was vociferously applauded. Ed, Marble's new absurdity, The Black Adonis, wound up a very amusing programme. Billy Rice's Village Maiden, George Thatcher's Adonis, and the Drum Majors' March and Dance were the features; but the afterpiece is full of laughter-provoking situations.

Next week, May Blossom, with Georgia Cayvan and Ben Maginley in the cast.

The swells of England long ago pronounced Ella Wesner the best male impersonator on the music-hall stage, and certainly nothing but her voice betrays her sex when she dons coat, vest and trousers. She can imitate the young man of the period to the life; and her garments, fitting like a glove, are the perfection of the tailor's art. Having tired of the variety stage, Miss Wesner has launched upon the sea of the legitimate in a craft called The Captain, of the Queen's Own, the slight plot of which has been already printed in these columns. The scene is laid at Newport during the Summer season, when Captain Septimus Symmetry (Miss Wesner) spreads dismay and jealousy among husbands and swains by his gallantry to wives and sweethearts. Ludicrous complications occur at the baths—first act; in a hotel office—second act, and in a room in the hotel—third act. The most is made of these in the first two acts; the third drags. But The Captain will need a good deal of revising before it can be made a "go." One or two speeches in the second act are a little broad, and some of the business is risky. It betrays that the piece has been taken from a French source.

Miss Wesner wore some stunning costumes, and sang some catchy songs. Her tipsy scene, in the second act, was her cleverest, and the Captain's fall down stairs brought the house down with him. T. H. Glenn, as Smiggins, an elderly and jealous husband, acted well, but used too much lung-power. Will J. Mack assumed the role of a dude rather cleverly. Paul Johnson, another jealous husband, was

very well acted by Richard Lyle. Edward J. Connelly was quietly funny as Buckle West, mine host of the hotel, reminding one somewhat of Jacques Kruger. He has the stuff in him to make a good eccentric comedian. But he shouldn't sing; neither should Mr. Glenn. Cora Lyle's Widow Belair is the only petticoat part worthy of praise. As a husband-hunting dame she was very amusing. Virginia Ross was rather amateurish as Marie Duprez, a circus-rider. Lucy, daughter of mine host, was tamely done by Mamie Bernard. Brought to an average, the vocalism of the company is rather weak. The three acts of The Captain were nicely staged.

Sealed Instructions attracted a large and fashionable audience to the Madison Square Theatre on Monday night, when the regular stock season began. Mrs. Ver Planck's play, with its polished dialogue, ingenious construction and other good points, was received with so much favor that it is likely the representations will continue for a good while. The changes in the cast are in most cases an improvement. Mrs. Booth was very heartily greeted as Mrs. Houghton, and her fine acting did much to make the performance a brilliant one. Mr. Kelcey, as Captain Houghton, had the disadvantage of appearing in a part wherein another actor had made a hit, but he acted, nevertheless, with intelligent purpose. J. H. Stoddart, as Benton, gave the character the first adequate presentation it has had. Maude Harrison, as Katherine Ray, showed the management's wisdom in trusting her with a serious role by playing it with much sincerity and feeling. Messrs. Robinson and Le Moyne and Annie Russell repeated their former successes. Mr. Palmer's organization is a well-nigh perfect one, and work of the first-class may be expected of it this season.

Alone in London was given at the Grand Opera House on Monday night to a very large audience. The melodrama was rapturously received, and the acting of Cora Tanner won repeated recalls. The piece will unquestionably play to very large receipts throughout the week. Mme. Janish will be seen here next week in Anselma.

Nobody's Claim, with J. J. Dowling and Sadie Hasson in the principal parts, was given at the People's Theatre Monday evening to a large gathering. The popular border drama met with the usual appreciation from the East-siders.

Evangeline was announced for production at the Fourteenth Street Theatre. It will receive attention in our next issue.—They are now underlining the 450th performance of Adonis at the Bijou Opera House. The burlesque continues to draw well.—A Moral Crime comes off the stage of the Union Square on Saturday. The theatre will be closed on Monday for a dress rehearsal of Romeo and Juliet. The first performance will take place on Tuesday night.—The Magistrate was brought out last night at Daly's too late for notice this week.—In Spite of All is doing very well at the Lyceum.—Nordeck will be replaced by A Moral Crime at the Third Avenue on Monday.—Mr. Harrigan is preparing a new local drama to follow Old Lavender at the Park.—Kellar's wonders at the Comedy Theatre are attracting refined audiences. The entertainment is a permanent success.

The Musical Mirror.

Signor Perugini made his first appearance as the Marquis on Monday evening at the Casino. He met with a cordial reception and was the recipient of several floral tributes. After his solo in the second act he received an encore. He acts and sings with much grace and finish. His costumes are very handsome. In the first act he dresses in a blue coat trimmed with yellow, yellow tights and white leggings. In the second act his courtier's dress of white satin, trimmed with white tulle and gold, is simply a marvel of beauty, and he certainly presented a most gorgeous and picturesque appearance. Agnes Folsome made a very good Nanon. Her voice is not very powerful, but she acts the part gracefully and with considerable spirit.

The burlesque of Nanon, at Koster and Bial's, has entered upon its sixth week. The singing of Herr Conradi is one of the best features of the piece, and the fun made by George Parker is spontaneous. Harry Leclair as Nanon has made the part his own, and W. J. Russell, Sophie Hummel and the others in the cast are to be commended for their unflinching efforts to make the burlesque a success. The variety bill at this house during the week includes Rose Julian, who has astonished even scientists with her apparent absence of bones; Alice Raymond, whose cornet playing is much admired, and Maude Oswald, who gives a startling performance on the flying-rings. The high standard established this season by Koster and Bial has succeeded in filling the house at each performance.

The Mikado is drawing crowds to the Fifth Avenue Theatre. The performance deserves all the success with which it is meeting.

Elsie Barnes is that Richard Foote has bought The Serpent and the Dove from her. He has simply a contract to produce it.

Professional Doings.

—Billy Birch goes to Frisco to embark in minstrelsy.

—Nick Roberts' Alarm Clock has temporarily run down.

—Lizzie Evans appears at the People's Theatre in November.

—Frank W. Sanger has taken offices at No. 23 East Fourteenth street.

—The week of Dec. 27 is open at Heuck's Opera House, Cincinnati.

—The Actors' Fund Benefit at the Casino will take place on Dec. 12.

—The Sanger-Aldrich company is on its way East from San Francisco.

—It is mooted that Bertha Welby is soon to begin another starring tour.

—It is said that Rosina Vokes' company is mostly made up of amateurs.

—Samuel Fletcher has been engaged by the Kiralfys as business manager.

—Joseph Adelman is playing Blanchard in The Strangers of Paris on tour.

—Louise Balle opens at the Temple Theatre, Philadelphia, next Monday night.

—Archie Stalker telegraphs THE MIRROR that The Don is a hit in Chicago.

—Effe Elslser opens at the People's Theatre next week in Woman Against Woman.

—Owing to Mrs. Gilbert's illness she will not be seen in The Magistrate at Daly's.

—Milton Tootles, Jr., owner of Tootle's Opera House, St. Joseph, Mo., is in town.

—Harry Sewell has left the business management of the Carrolls, and is at liberty.

—George W. Hageman has been engaged as treasurer of Doré Davidson's Lost company.

—John Sully, Daniel's brother, recently went to Newport to have his eyes operated upon.

—The Excelsior Folly company has been reorganized. It opened in Boston on Monday night.

—Only a Farmer's Daughter, with Blanche Curtsie, opens in San Francisco next Monday night.

—After the first-night of The Mikado in Philadelphia Sir Arthur Sullivan was banqueted.

—Peter Rice, late manager of the Two Johns, now acts in a similar capacity for Ida Siddons.

—The Rag Baby, with Frank Daniels as Old Sport, has made a pronounced hit in San Francisco.

—Canary and Clayburgh have closed their Mikado partnership and the company has returned to town.

—Dan Frohman has made Mrs. E. L. Fernandez his resident agent in this city for Mme. Modjeska's tour.

—Elsie Barnes has been very ill. She is now better, and will go South next month, by order of her physician.

—Charles Walcott, who retired from Coul-dock's Willow Cope company on account of illness, is in the city.

—Ray Brown, of Columbus, O., has been engaged by Dan Frohman as treasurer of the Modjeska combination.

—Charles Weigand has been engaged by W. W. Tillotson as advertising agent of the Fourteenth Street Theatre.

—Salvini sailed from Havre on the *Normandie* last Sunday. The subscription for the season will begin next week.

—O. W. Eagle has been re-engaged by Helene Adell, who is successfully touring the minor theatres of the West.

—Coul-dock's Willow Cope company is a great success artistically, and is doing fairly well financially, in the West.

—The rumor that William Henderson, the Jersey City manager, has an interest in Pyke's Mikado company is unfounded.

—George F. Braham, son of David Braham, has been engaged as leader of orchestra of the new Theatre Comique, Harlem.

—Alfred Thompson is in treaty with the Niblo management for the production of a spectacular extravaganza next year.

—J. W. Randolph's Novelty-Burlesque company is playing two weeks at Miner's vaudeville theatres. The business is enormous.

—Doré Davidson and Ramie Austen, with their play *Lost*, still continue to please Western audiences and to play to good business.

—Catherine Lewis plays a return date in Chicago next week. Under John Templeton's management she is thus far doing very well.

—Henry Chanfrau has greatly improved his presentation of Kit. Jubilee singing and specialties add effect to the Mississippi levee scene.

—Despite reports to the contrary, Sydney Rosenfeld telegraphs THE MIRROR from Madison, Wis., that his Mikado company is prospering.

—A special press matinee of the magician Kellar will be given on Saturday afternoon, to which all the newspaper men of the city are invited.

—George C. Brotherton and John W. Ryckman are arranging for a series of oratorio concerts at the Comedy Theatre, to begin on Sunday, Oct. 18.

—On Saturday evening, Oct. 10, John C. Freund will replace F. F. Mackay in the part of Fabian, the Professor, in Frank Mayo's play, *Nordeck*.

—The profits of Evans and Hoey's Parlor Match company so far this season are stated to be upward of \$10,000. And they've only been out a few weeks.

—Edward Harrigan is busy at work on his new play, although he has no idea or putting it on the boards or thinking of such a thing for many months yet.

—Theodore Wachtel, the son of the great tenor, will make his first appearance in America at the Thalia Theatre, Oct. 12, in the *Postillion of Longjumeau*.

—Manager Fennessy, of Heuck's Opera House, Cincinnati, pronounces the Clara Morris engagement, which closed Oct. 4, to be the banner-week at that house.

—Archie McKenzie has been engaged by Ariel N. Barney as advance agent for Kelly and Mason's *Ridiculous* company. He left to join the company last Saturday.

—Dominick Murray opened his season with flattering success at the Mt. Morris Theatre on Monday night. The audience was large, and became very enthusiastic over the thrilling episodes in *Sing Sing*. Mr. Murray announces this as the last season of *Sing Sing*.

—Dan Sully withdraws from the proprietorship of A Capital Prize on Oct. 24. Harry Morris, now starring therein, is arranging to continue the piece on the road.

—The statement that Cora S. Tanner, who is playing in *Alone in London* at the Grand Opera House, is an English girl, is untrue. Miss Tanner was born in Ohio.

—George C. Mila is on tour again, and feels hopeful of remaining out all season. He will play all of this month in Iowa. Walter Bentley remains with him as leading man.

—The title role of Charles Gayler's new romantic four-act society drama, *Cherubini*, the Bohemian, will be interpreted by John L. Burleigh, for whom it was specially written.

—J. B. Johnson has been re-engaged by Oliver Byron to play John Forster in his new play, *The Inside Track*, which will be produced at the Grand Opera House, Brooklyn, on Wednesday next.

—Bartley Campbell has secured very good terms for the production of *Paquita* at the Baldwin Theatre, San Francisco. He will get \$500 a week certainty, besides 33 1/3 per cent. of the gross receipts.

—Ezra Kendall is still in Chicago. The report that the young comedian will be backed in his coming tour of A Pair of Kids by the Chicago manager, John Hamlin, is said to be based on good authority.

—Ed. Cleary has been engaged by J. M. Hill to take the part of Tybalt in *Romeo and Juliet*. His character of Sandois, the French detective, in A Moral Crime, will then be taken by William Davidge, Jr.

—The new Casino at Middletown, N.Y., was opened by Mr. Blumenthal's company in A Russian Honeymoon last Saturday night. The audience was large and brilliant, and the performance passed off very successfully.

—H. W. Ellis has taken the management of the Loretas, who open in Buffalo on Oct. 19. Mr. Ellis' Mishaps will be presented. Paul Nicholson has been engaged as business manager. J. M. Hill has promised the Loretas the next vacant date at the Third Avenue.

—Edward Solomon will pay a flying visit to this city on Sunday after next, for the purpose of conferring with Alfred Thompson on the opera which the latter has written for him, entitled *Pepita*; or, The Girl with the Glass Eye, which will doubtless soon be produced.

—The following people comprise Janau-schek's company, which has recently gone on tour: Alexander M. Stuart, Miss Marston Leigh, Beverly H. Turner, Beatrice Lyster, G. D. Chaplin, Perkins D. Fisher, James Carden, George Conner and Virginia Nelson.

—Dan Sully's lease of Pastor's Theatre expires Oct. 17. He has made money during his tenancy. W. O. Wheeler, now in charge of the house, goes to Louisville next Saturday to rejoin Mr. Sully's company. He will continue as general manager of Sully's enterprises.

—Charles Bennett, Adelaide Moore's English leading man, arrived in the *Gallia* on Tuesday morning. Miss Moore's company are rehearsing in this city all this week, and will leave on next Tuesday for Norfolk, Va., in which city they begin their season on the fifteenth inst.

—Berrie Jarrett will represent the interests of the managers of Evangeline at the Fourteenth Street Theatre. His wife, Bertha Fish, who was one of the original Duchesse daughters in Adonis, is lying very ill at her home, and will doubtless not be seen again on the stage this season.

—Managers English and Mishler have compromised their suit-at-law over the Equine Paradox. Mr. English wanted \$900 for the violation of a contract calling for an Indianapolis date in the Spring of '83. The plaintiff accepts \$300 and the promise of a date in Indianapolis "some day."

—E. T. Webber sends press notices from Canada showing that he is very successful in the part of T. Tarleton Tupper, the frail husband, in *Mam'zelle*. He has been with Almee since she opened her season, last week, and has been at a slight disadvantage as the only stranger in the company.

—The regular touring season of the Thalia Opera company, which is playing this week at Col. Sinn's Park Theatre, Brooklyn, will begin at the Grand Opera House, Chicago, on Oct. 25. The company play there for two weeks, going thence to St. Louis, where they appear for a similar period.

—W. W. Fowler, manager of Fowler and Warrington's Skipped by the Light of the Moon company, writes that audiences do not fall off even when the prices are increased. Skipped has been found to be such a magnet in the one-night stands of the West that prices are frequently increased twenty-five per cent.

—The following company have been engaged to support Fanny Davenport, who opens her season in Harlem on Oct. 19: R. B. Mantell, who sailed from Glasgow last Saturday; Edgar Davenport, W. W. McDowell, Mr. Jepson, Frank Willard, Frank McDonald, W. J. Hurley, Nellie Irving and Marie Sheldon. Rehearsals were begun on Wednesday.

—A second Corner Grocery company will take the road Oct. 25. The two companies will be of as nearly equal excellence as they can be made, and will divide territory. The new company will rehearse in Louisville next week. J. K. Sully and D. H. Wheeler, brothers respectively of Dan Sully and W. O. Wheeler, will have charge of the new organization.

—The Academy Opera company, which begins a tour of thirty weeks' duration, at the Arch Street Theatre, Philadelphia, on Nov. 9, under the management of S. W. Fort, manager of the Academy of Music, Baltimore, will include Jeannie Winston, Louise Searle, Walter Allen, Vincent Hogan, George Appleby, Joseph Fay, Rose Leighton, Arthur Bell and Maurice Hageman.

—Phosa McAllister complains bitterly of her treatment at the hands of the management of The Silver King. She had been engaged by Mr. Mack for the part of Nellie Denver, and later was informed that T. Henry French, who still retains an interest in the play, insisted that the part should be given to another lady. Mr. Miner and Mr. Mack preferred Miss McAllister, but Mr. French would not yield.

—Harry Miner and James Davis yesterday shot a match at Monticello Park, Staten Island, the Springfield Gun Club Grounds. The conditions were that each man shoot at twenty birds, at twenty-eight yards rise and up to yards boundary, Jerome Park rules. Up to the hour of going to press the result had not been learned, although word of the death of both gentlemen was hourly expected.

The Giddy Gusher.



I used to meet dramatic authors leaving the city with new plays in their pockets, seeking some helpless town in order to administer a first dose; and this process they styled "try-gery it on a dog." I always sympathized with the dog, but as vivisection is tolerated in surgery for the benefit of man, so for the good of woman I do wish the old custom of taking fresh plays outside till they could walk alone was still adhered to. I say for the good of woman, for from a poor play a man can escape; he knows too many cloves in the neighborhood, and has such a large acquaintance among the coffee-beans, that he gets on his hind legs and misses much of the misery.

And what has got into metropolitan managers to give over their establishments to the production of so much rot? No show will start on the road till it has at great loss worried through a New York season. The consequence is I have suffered so much looking at Only an Old Pair of Pants, or The Cruel, Sobbing Rain, or Escaping Gas; or, Alone Without a Shirt, or any of the sensational, emotional plays of the period, that I don't dare to go see one of these novel-named pieces till I hear if Wheeler is able to sit up or Willie Winter can wear his hat.

Time was when one was pretty sure of seeing a good play well played at Wallack's; but up there they seem to think London failures good enough for New York just now. I heartily wish Florence would get sick of storming the country and settle down here as a manager. That he is a judge of good plays, one can see by the few he has produced out of the thousands that have been submitted to him. The old resident of New York is forever telling about Burton and the splendid times they had at his theatre. I believe Florence would run just such a place of amusement. What Mr. and Mrs. Billy don't know about conducting a theatre wouldn't help Barnum run a dime museum. They know the old traditions and all the new-fangled wrinkles; they are liberal in their ideas, and if any one ever knew them to be mean in outlay let 'em tell me when it was. I looked at their route for the coming season, and positively felt sorry that two such clever people, who have so long provided so much innocent mirth and actual happiness for us, should at this time be wandering on the face of the earth, while new and trashy attractions are quartered with us.

"Republics are ungrateful." I'm blessed if a truer line was ever written. Look at the Bancafios, the Kendals, and the German Reeds. Do we ever read a fling in the London papers at the age of these people? Madge Kendal will play away there till she's eighty. No one will think of saying an impertinent word about her birthday; but every little ding-bat newspaper in the United States seems to be having a go for Lydia Thompson. If Lydia goes on the stage and looks as well as she does now on the street, she's still a daisy. I see Judic was born in 1850. She must have married when she was five years old. She was Mme. Judic about the time of the bombardment of Paris, for when I was there, unable to get out of the city, and eating the animals belonging to the Jardin des Plantes, that lady was of age. Her manager is right to run her birthday into the foreground, for did she possess all the charms and accomplishments given to woman, Americans couldn't see 'em in a person born at so remote a date as 1840.

Nat Goodwin was telling me of a boating excursion he went on when in London, Summer before last, and when the flowers of the British stage were eclipsed by one bright, beautiful creature dressed so tastefully she seemed out of place among the queenly-rigged English actresses. Grey silk gown, hat, parasol and boots—it was Lydia Thompson, and Nat said she was the belle of the excursion; and there was no "make-up" about the handsome comedienne.

It's very hard for a woman to give up being young and pretty if she's ever been so. The theatrical people abandon the effort earlier than unprofessional persons, and this year, it seems to me, looking around an assemblage of swell women, that the society ladies are better patrons of the "make-up" box than my friends the actresses.

I rode up from Judic's first-night in a Broadway car to Fort-second street with some women who were simply frightful examples of the work of bad cosmetics. Opposite me sat the wife of a prominent auctioneer here in town. Auctioneers are not extremely high-toned persons, but this one happens to be well connected, and Mrs. ——— aspires to be a society lady. She has grown and maternally daughters, and she has been a pretty woman. She was dressed in a younger fashion than the daughters beside her, and in the "fifal flare of the kerosene" of the car, and under the

Judas glare of the gas in the theatre, she was a show. The rouge laid on her cheeks in ghastly patches, and I had half a mind to tell her that this was the season of poxberries. From them she might wrest a flush that would resemble nature, if she must be painted. But the powder-rouge she uses is as apparent as so much brick dust would be.

I stood in the lobby of the Star a few minutes the other afternoon, when Robson and Crane gave their big professional matinee, and I was gratified to see one pretty actress after another without a bit more "make-up" other than the necessary powder puff. A woman is a blamed fool who doesn't use that; but she's a goose if she meddles with a rouge-pot. She's tempting Providence if she draws a line of mascara under her eyes, and she's a howling idiot if she takes the cork out of a bottle of liquid carmine and makes two little dabs on her upper lip. A painted mouth is as awful as a bad oyster.

I've often heard women say men didn't know if a lady was painted or not. They may be deceived by Blooms of Ro es or Blooms of Youth, but it's only a blind man who can't see the paint on a woman's mouth. I know only one instance of such color-blindness. I had a very pleasant acquaintance, a learned and dignified gentleman, who said to the Gusher one warm day, when she produced a powder-puff: "I beg of you not to use that; there should be nothing unreal or unnatural about you."

And seeing that the poor dear was really getting a bad opinion of me for a pinch of powder, I respected his views; but shortly after I introduced him to an actress, who, unlike her sisters, goes in for cosmetics up to her eyes. Imagine my surprise when he walked in one afternoon escorting her, and she was painted like an Indian. He didn't see it! If he had seen her with a powder-puff, he would have been horrified. And so the little Gusher, who had committed all her enormities in broad light of day, suffered from the smaller offence, while the big criminal took in the stranger quite successfully. Lightning always strikes a church when there's a barroom next door.

When I get to be an impresario and cart my attractions over from foreign shores, be sure I shall never perpetrate any such folly as the steam tug and the private reception. They never come the first time you go to meet them, and that amount of enthusiasm that is pumped up from the primary part of the ovation always dies a natural death when the secondary stages sets in. Very important people, and persons of more than ordinary intelligence, won't get up twice in the grey of the morning and go to Sandy Hook.

I never saw a very interesting party off Barnegat before breakfast, and I have steamed in and out harbors at unholy hours several times in my life. It's always sure to rain, and the elements are not the elements of success when there's an umbrella necessary. I've as great a horror of an umbrella at a reception as James Lewis has of one open on the stage.

No, I shall bring my stars over on an unpublished date. I shall unpack 'em and carefully dust 'em; I shall wait till they shed their sea legs and bad tempers, and then, beautifully dressed, I shall put them on some nice ship that's been a several days and is polished up. I shall select a fine day, and at three o'clock in the afternoon, when champagne tastes well, and a nice gang can be enticed into becoming receptionists, I will have a gang-plank gilded and my star will land with great eclat. This is what you may expect of your

GIDDY GUSHER.

London Gossip.

LONDON, Sept. 26.

With the crisp, early Autumn days, the theatres one by one come out with new plays, and all of them professed novelties. "Failure" is written indelibly across the record of some of these so-called "stupendous novelties." The venture of Messrs. Edouin and Brough at the Novelty Theatre with The Japs, comes under the latter dismal list. Much was said in advance of this play, and its provincial productions were eulogistically reported in London. The Novelty Theatre was an ominous playhouse to have selected. This place, never a success even with the best of plays, what chance of success had a merry absurdity—such as the Edouins present usually to the public—at this traditional dramatic graveyard? With a very clever elongated farce called Nita's First, Nellie Harris could not succeed in keeping a plethoric treasury last year. Her brothers of Drury Lane, Charles and Augustus Harris, helped her generously, but still she could not bring fame or money to this out-of-the-way, inaccessible and fatally ill-starred house. However, Messrs. Edouin and Brough relied on their recent London fame to pull them through. Unfortunately, this sort of fame is ephemeral, at its best. I fully intended to sit the play out, but the slating of every London newspaper on Monday morning after its production, convinced me, as it did the better class of London critics and playgoers, that time thus spent would be utterly lost. Besides, the Edouins are wretchedly managed. A gentleman remarked, "To sit out The Japs, life is too short." Those who went the first night are pretty sure not to venture again. One of these victims endeavored to tell me a synopsis of the plot, but he failed, frankly

confessing that he believed, after all, he "did not know much about it save that it was all very rubbishy, and gave pretty Alice Atherton no chance at all, though she struggled bravely, and put the only little vim in the play which it possessed." No one can help being grieved to see all too plainly that the lucky star of the Edouins has set in London, unless they shelve Mr. Paulton's singular production in favor of a better play, given at a better theatre. It was risky to present anything which seemingly "burlesques a burlesque," so to speak, which this theatric melange called The Japs does of that wonderfully clever play The Mikaco.

Another equally gusome play was presented on Monday evening at the Olympic Theatre, entitled Peer or Pauper, by a new candidate for dramatic authorship named A. Macdonnell Green; and goodness knows, to match his name, he was "verdant" enough when he conceived this dreadful mass of talky-talky trash. The idea is to show up the miseries entailed on the community by the existence of the "Deceased Wife's Sister's Bill," by which uncompromising law a man may marry but one sister of a family. He may court one sister equally with another, and, choosing his favorite, he marries her, and may not at her death choose one of the maiden sisters who were equally eligible of choice previously. It is a cruel English law, and will doubtless be shortly repealed. Plays, though, founded on a purpose and to correct an abuse of manners or morals of the day, are seldom good plays, for in the hot pursuit of the said purpose the writer forgets to indite good dramatic work. To attempt to elucidate the lame intricacies of the plot of Peer or Pauper has more or less occupied the London press for the six prescribed nights of the run of this nightmare. They are still wide of the mark, but let us hope that, like the New York Ledger stories, the sequel will appear later. It is only worth while to mention the play because of the superb acting of Louise Moodie, who was earnest and artistic at every stage of the work. Another natural little piece of acting was the juvenile part by Miss Houlliston, who, with Walter Everard, played the young traditional lovers with which the play is furnished. Edward Cotte did Farmer Neave and sang a song nicely. A country dance of villagers got an encore and infused much life in the scene. A small part called Tom Bolt, by Nellie Palmer, was also well done. Indeed, the acting generally was not bad; but oh! the play—it deserves many exclamation points. I don't want to see Miss Moodie in any more ephemeral dramas in which she has all the work on her shoulders, and out of which this painstaking artist can get so little fame.

The Haymarket starts in afresh under Messrs. Russell and Bashford's management this evening. The late Hugh Conway's Dark Days is the opening play, with a cast embracing the names of Mr. Barrymore, Mr. Bateman, Mr. Beerbohm-Tree, Mr. Sugden, Lydia Foote, Helen Forsythe and Miss Lingard—all of them good names and great London favorites. Only last Tuesday afternoon the Hugh Conway Memorial Committee, under the presidency of the Mayor of Bristol, held a meeting at the Council House to arrange a suitable tribute to the virtues of the late writer. It was arranged that a medalion with an inscription should be placed in the Cathedral of the city where Hugh Conway lived and was so much respected. A native of Bristol, Harvard Thomas, is to do the sculptural work. Already over seven hundred pounds have been subscribed. One hundred of this subscription is for the tablet memorial and the balance will go to founding at the Bristol University College a scholarship for English literature. This latter is a very appropriate memorial of a brilliant man of letters cut off in his young manhood and when his work was at its best.

Speaking of clever writers for the stage, you have now with you Henry A. Jones, though for only a limited time. His controversy with Mr. Herman about the authorship of The Silver King was settled by the New York MIRROR, August, 1883, to whose columns was contributed their card announcing The Silver King as the joint production of Messrs. Herman and Jones. I hope now that Mr. Herman will get over his literary dyspepsia and let our industrious Mr. Jones alone. Meantime Hood man Blind is the success of the London season, and will doubtless run as long as the best of the Princess melodramas have run.

Mr. Barrett is positively announced to make his American tour after one more year. The rumor, however, that Mr. and Mrs. Bancroft intend to shortly visit America professionally is not correct. They have had most flattering offers from America, but at present do not intend to act anywhere, for the reason that they are enjoying a long rest, which they have richly earned.

Of new theatrical events soon to take place may be mentioned a short return to North London of Ada Cavendish, in the always popular play of The New Magdalen, which she begins next week at the Grand Theatre. This house, under the able management of Mr. Wilmot, is very popular. The Adamless Eden has been drawing good houses all the current week, and Miss Stanhope, a newcomer I believe, shows marvelous Lydia Thompson-like power and brightness. Another young lady, a Miss Rose, does some quaint bits of ventriloquism between the acts. She is unique and droll to an unusual degree.

Speaking of droll performances, Mrs. Weldon, having served her term of imprisonment at Holloway Jail, is to produce Not Alone at the Grand shortly. It is a play written by herself, and written for a purpose. Well, we shall see what we shall see. Mrs. Langtry is later on to try her last play, A Young Tramp, at this house. She has been making a great success with it at Leeds. Mr. Wills not only wrote the play, but has so successfully coached Mrs. Langtry, that she really seems to be on the road to becoming an acceptable actress. Mr. Wills must, indeed, have labored industriously to imbue this peculiar and amateurish person with any ability; but he seems to have succeeded. A competent critic tells me that the explanation is as follows: "In the Young Tramp the 'Lily' had absolutely nothing in the way of stage tradition or example to go by. The part was new and complex, and of necessity had to be embodied directly it left the hands of the author. For once she got out of herself and could not pose as a beauty. Her natural accent: being provincial, and her natural voice unpleasant, aided her in speaking the lines of Yorkshire twang in the play correctly. Then her figure is masculine, well suited to male attire, which she has to don. Perhaps, also, added the critic with sly malice, 'the 'Lily' likes to wear the breeches. Who knows?"

A. W.

The Gay Capital.

PARIS, Sept. 25.

The new theatrical season has opened well, but it is not yet time to look for many novelties. Still, we have had two successful ones and as many failures. Why has not the new piece arranged for the Hanlon-Lees succeeded? It seems to me that the principal reason is because the Parisian public is a capricious one. Mr. Jodet's Shipwreck is almost as clever a piece of work as the Voyage en Suisse, which had such a long run here six years ago, and while it was not to be expected that the French would care to see this kind of a piece every year it was thought that a sufficiently long interval had elapsed to risk another attempt. The public, however, have not responded, and after less than a month's run the piece is to be withdrawn. Pieuvre (the Devil-fish), a *gros melo* at the Nations, has also met with a cold reception, and has been succeeded by the ever popular Lyons Mail. In the way of revivals we have had Casimir Delavigne's Don Juan of Anstris, at the Comédie Française, and his Ecole des Vieillards at the Odeon. At the Renaissance the Proce Veauradieux has started off well and promises to renew its wonderful success at the Vaudeville ten years ago. Denner's Celebrated Case has been revived at the Ambigu. At the Français, Albert Lambert, Jr., has made his debut in Ruy Blas and has strengthened the good opinion formed of his talents while at the Odeon.

The first successful novelty has been Najac and Hennequin's Cherchez la Femme, brought out at the Vaudeville on Monday. The piece is a bright comedy in three acts, constructed after the manner of Baby and the Proce Veauradieux, which consists in making a *quid pro quo* subject for a comedy. In France, when ever anything happens that cannot be immediately explained, people say Cherchez la Femme? or, as we should say in plain English, Where's the woman? You can readily see how this principle, applied to a comedy, can, with the freedom allowed to French playwrights, lead to some funny situations. In the new piece, M. Chauvelin is the man who, when consulted on any question, always exclaims, Cherchez la femme? So, when his young cousin, Raoul, refuses to marry a charming young lady who has been selected for him—according to the custom here—Chauvelin immediately begins to discover who the other woman is. There is, in the present case, another woman, but, unluckily for Chauvelin, she is his own wife. The best scene in the piece is in the second act. Mme. Chauvelin has given a rendezvous to Raoul, and she has been followed by a servant, who takes note of her costume, a grey dress trimmed with steel pearls. When the servant returns to tell Chauvelin he perceives that Mme. Chauvelin has arrived first; so he immediately improvises another one, which he has found in a fashion journal. It so happens that one of Mme. Chauvelin's friends has just had made the same style of a dress as that represented in the journal. She comes on a visit to a friend just after the servant has described the lady followed by him a short time before. Naturally, every one present, except Mme. Chauvelin, thinks that she is the heroine of the adventure. In the end it is proved that Mme. Chauvelin has only been indiscreet, and Raoul, who has had enough of intrigues with married women, consents to wed the charming Blanche. All this is not very new, but the public seemed to be delighted with it, and the Vaudeville will now have plenty of time to mount Sardou's new piece.

The Odeon, which is supposed to favor the efforts of young authors, has just produced a very interesting comedy in verse by M. Auguste Dorchain, a young poet who has written several pieces that have been very well received. M. Dorchain's new comedy, Conte d'Avril, is in four acts and has been inspired by Shakespeare's Twelfth Night. It is neither a translation nor an adaptation. The personages, except Feste, and the situations are the same, but the author has followed neither the text nor the intrigue of Shakespeare. A shipwreck separates Viola from her twin brother Silvio, and both have been thrown upon the same coast without knowing it. Viola disguises herself as a man and becomes page to Duke Orsino, who is in love with Olivia. Silvio is loved by Olivia and when Viola comes to her with the Duke's amatory messages she believes that the page is really Silvio, so great is the resemblance. This resemblance leads to a good many curious incidents, some of which are brought about by Viola's love for her master. The young page is unable to stifle her feelings and it is precisely this inability which causes the Duke to discover her real sex. After certain adventures, brother and sister meet. The Duke finds them to be the children of an old and noble friend, and when he sees the handsome Viola in her own garb he quickly forgets Olivia, who, in fact, has always been rebel to his advances. The comedy thus terminates by a double marriage. M. Dorchain's verse, although evidently inspired by Alfred de Musset, is strong and flexible, and if the author does not know how to avoid a certain slowness in some of the situations it is simply because he is new to the business. The defect is a slight one, which can be overlooked in a poet.

We had last evening at the Comédie-Française an unusually fine performance of Tartuffe for the debut of M. Langier, a young man of twenty, who carried off the first prize at the Conservatory this year, and of Mme. Fournier, who, it is hoped, will be equal to gathering the succession of Mme. Jouassin. To give all the brilliancy possible to the event, the leading members of the company filled all the roles except that of Orgon, reserved for M. Langier, and Mme. Pernelle, played by Mme. Fournier. M. Maubant was Cleante; M. Delaunay, Valère; M. Febvre, Tartuffe; M. Coquelin, M. Loyal; Mlle. Reichenberg, Marianne; Mme. Samary, Dorine; and Mlle. Lloyd, Elmire. It is a long while since such a great cast has been seen at this theatre. Langier is a tall, thin young man, with a strong and dry voice and a tendency to nasalization so marked with Regnier, whom he resembles in many ways. Of course, a young debutant of twenty playing the rôle of a man past the prime, at least, is not able to give that illusion to the spectator that is indispensable for the perfect rendering of the character. Besides, only a long practice of the stage can give that ease and grace which are necessary to fully make the complete actor, however well he may be gifted by nature or instructed in the theory of his art. Another rôle would, perhaps, have better brought out the rare qualities

that M. Langier is thought by some judges to possess, but by reason of his youth and his lack of experience, he had to overcome many difficulties, and he has passed some years of theatrical life in the provinces. To get the tone of the Comédie-Française was hardly possible, and to make the public forget Mme. Jouassin was altogether so. Mme. Fournier is very intelligent and has had much experience. She will, after a while, be able to render good service to the Comédie, even if she does not make as perfect a debut as Mme. Jouassin.

Appropos of this revival, two of the members of the company almost came to blows, rather, scratches—for I believe the ladies prefer this method of settling their differences. As we are in the electoral period, when violence of all kind are permitted, perhaps we ought not to wonder at the excited state of Mme. Pauline Granger and Mme. Jeanne Samary. By one of the rules that govern the Comédie, the chief rôles belong to the members according to their date of admission in *l'ordre d'ancienneté*. Then, if there are two or more members of the company who play the same rôle, the oldest one by date can always claim the part in preference to the others. In the present case, Mme. Pauline Granger wanted to play *Don Juan* on the occasion of M. Langier's debut, but she counted without Mme. Samary, who has been blood in her veins, as well as being an older *secrétaire*, in point of date, though not in age, than Mme. Granger. The committee, following the text of the *Memoire des usages*, decided in favor of Mme. Samary, whereupon, if we may believe reports that come from behind the curtains, there was a ladies' battle more worthy than the one arranged for this month theatre by the late Monseigneur Schœffer.

There are all sorts of ways of getting free advertising in the newspapers, and Mme. Bernhardt's manager undertakes the art, as well as the next one. A short time ago we were told that Sarah was trying to "procure" a divorce; then it was announced that the English courts would not "hear with that one," as we say here. Again, we are asked to believe that all their preliminaries had finally led to a reconciliation and that M. Damala would accompany his wife on her next trip to America. M. Damala, who is evidently very quiet as he is, now announces that he is very happy at the Gymnase and has no intention of going to America. We are never surprised at anything the gifted Sarah may do, and if she had made up with Damala there would only have been a few shrugs of the shoulder among the public and a casual *qu'en dites-vous?*

After a thorough reading the *Proce Veauradieux* will reopen on Oct. 30 with Thénardier. In December M. Duquesnel intends to revive Marion Delorme with the following original cast: Marion, Sarah Bernhardt; Delorme, M. Marais (who has given up the idea of entering the Française); De Savigny, M. Pierre Berton; Nangis, M. Dumine; Laffemas, M. Tullien; Louis XIII., M. Garnier. The only thing about this revival is the possible difficulty of getting the consent of Hugo's executors and the Comédie-Française, for the drama belongs to this house. With such an interpretation as M. Duquesnel proposes it is probable that no objection will be made by the French at the transfer of the piece for this Winter season. Marion Delorme thus could not run the greater part of the season, but to be ready for any emergency a new five-act comedy by M. de la Haye will be put in rehearsal. If the Marion Delorme combination does not succeed, Adolphe Lecocq and Patin will be revived. It is not improbable that Mlle. Tessandier, after creating the leading rôle in Sardou's new play at the Vaudeville, may go to the Paris Saint Martin and remain there while Sarah Bernhardt is in America.

The joyous Bouffes has changed hands since yesterday this *coquet* little theatre is under the management of Mme. Delphine Ugalde. What a crowd of pleasant memories these old names of Bouffes and Ugalde recall! Mme. Ugalde's first triumphs were gained at the Opera-Comique over thirty years ago, when her rich soprano voice and brilliant style won the admiration of the frequenters of the theatre in those days. At the Theatre Lyrique from 1855 to 1865 she was a great favorite. In 1866 she became manager of this same Bouffes, where she now returns, and tried to restore a new life to operette, which at that time was under a cloud. She revived *Orphée aux Enfers*, playing herself the rôle of Eurydice and confiding that of Love to whom? Cors Pencil! Oh! those were merry days, but not very successful ones, financially, for the theatre. In later years Mme. Ugalde had given famous and made various tours through the provinces, but she has not sung in Paris for a long while. At the Bouffes Offenbach had his first great successes after he quitted the little Folies-Margny, where Rossini had called him the Mozart of the Champs Elysees, and there, too, Hortense Schneider, Lise Tautou, Tosti, Marie Cico, Zulmar Bouffar, Irma Marie, Celine Chaumont, Peschard, Judic and Theo were acclaimed by *tout Paris*. The Bouffes will continue to be devoted to operette, for the kind invented by Offenbach still has its worshippers in spite of the fact that no successor has yet arisen to give us precisely the same style of music as the author of the Grande Duchesse, Belle Helene, Orphée and so many other charming works. One of the greatest successes since Offenbach's day, The Mascotte, was produced at the Bouffes, and although its title is one that is supposed to bring good luck no other piece at this house has had anything like the vogue of M. Andrau's favorite operette. Will Mme. Ugalde be more successful to-day than she was twenty years ago? That is the question. The first new work under her management will be the Tolson d'Or (Golden Fleece), the music of which has been written by M. Lacombe, author of Jeane, Jeannette and Jeanneton. Mlle. Marguerite Ugalde, daughter of the new manager, is now one of the leading stars at the Nouveautés, and when her engagement expires, next Spring, she will probably join her mother.

MONSIEUR X.

J. M. Hill has made a decided innovation in the matter of rehearsing which will be hailed by all actors with glee. It has generally been the custom, in getting ready for the presentation of a play, that when a final rehearsal was called it was always delayed a number of hours by the time necessary for a scenic rehearsal, and through no fault of the actors, on such occasions they have frequently been compelled to seek their couches at breakfast time. In the case of the preparations for Romeo and Juliet at the Union Square, Manager Hill has ordered that the scenic rehearsal be had every day, and although the rehearsal has caused grumbling among the managers and actors, the actors and auxiliaries are surprisingly happy.

light-page programme.—Fantine and Chimes of Normandy are to be given by the Broad Opera Co.—Charles Benton, ex-manager for George Mila, has accepted the management of C. R. Gardner's "The Woman of the Year" and is making a tour in advance as general agent, and Ben Brille assistant.—One of the Skating Rink Co.'s is booked at the Academy.

CONNECTICUT.

HARTFORD.
Roberts' Opera House (W. H. Roberts, manager): Shadows of a Great City was presented sat. ad. 3d. and 4th. to crowded houses. Annie Ward Tiffany made a great hit as Biddy Brown, and Messrs. Wheatcroft and Herman, in the principal roles, displayed rare dramatic talent. The scenery was very elaborate, the finest ever seen here, helping materially the success of the piece.

Bennett and Moulton's Opera Co. this week. Kate Claxton in Called Back, 15th.
American Theatre: Ida Siddons' Female Misdemeanors presented a fair variety bill last week to good business. Siddons' Comedy Co., 15th week.
Items: C. H. Burroughs is no longer business manager of the Siddons Co.—Gen. Samuel Alexander, business manager for Kate Claxton, spent Sunday at his home here. He informs me his co. is making a hit in Called Back. Alex. is full of business and doing excellent work for his co.—The Hartford Globe on last Sunday continued an article in its Bridgeport correspondence alleging that P. T. Barnum had caused the death of Jumbo. Mr. Barnum came to this city Monday and ordered an attachment to be placed on the Globe, claiming \$500 damages. The matter has since been settled by Mr. Willey, the proprietor, visiting Mr. Barnum and agreeing to discontinue the article. The correspondent, Mr. Barnum also insisted that the correspondent should not write again in any way.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): The Shadows of a Great City filled a profitable three days' engagement, opening Sept. 25. Annie Ward Tiffany repeated her former success. The rest of the week was devoted to Rose Coghlan, who was seen in Our Joan and The Princess Olga. The former play is one which will unquestionably please the provinces. It has just enough of the melodramatic and the dramatic weakness of the plot is easily patted over in the general effect of a good ensemble. The Princess Olga (which it will be remembered, eight or nine years old) received its first treatment at the hands of Miss Coghlan on Saturday night. The play was originally adapted by A. R. Causarion for Clara Morris, but for reasons which readily appear on seeing the production, was never added to that lady's repertoire. The play is never there is nothing of a plot—a statement which Causarion readily assented to. It is, as presented, a series of character drawings, strongly marked and requiring for its appreciation an audience of the most delicate sensibilities. The part of the Princess does not call for strong emotion, but for well delivered declamation—not for sentimentality, but for force. It is a character boldly drawn and strongly pronounced, requiring as much muscular strength as nervous energy. My opinion explains why it fails to suit Clara Morris, whose triumphs are invariably won at the expense of the saline springs of the human constitution. Rose Coghlan made a successful debut in the play, and her performance was much applauded. The critical audience, which, *apropos*, was also a large one, saw fit to bestow upon her, Frazer Coulter, as Count Dimitri, a Russian nobleman, given to drink and concerned in nihilist intrigues, played the part with great credit, although better judgment of the lines would hurt him no more than the others. B. R. Graham, as Count Rollis, was a decided improvement over his Captain Brandon in Our Joan. He proved himself a capable actor, charmingly personating Broff, Luke Martin as Nikifor, George S. Robinson as Vladimir, Emma Haggard as Mme. D'Orsay and Florence Robinson as Mme. Markoff, all contributed to make the performance event and enjoyable. The play, however, is that its success as a play will depend entirely upon the temper of the audience to whom it is addressed. As to its performance, there is little room for criticism.

Carl's Opera House (P. R. Carl, manager): Mile. Rhea played three pieces, opening ad—A Dangerous Game, Fair But False and The Power of Love. Her houses were fair, but I am inclined to think she is less of a favorite here than elsewhere. The novelty of her French accent has given way to a dislike for it, and the poor selection of plays in which she has chosen show her ability, together with the fact that she seems not to have improved a particle in three years may account for the lack of that interest which would have characterized her appearance here a year ago.
Bunnell's Museum: Collars and Cuffs to fair business. Hazel Kirke next week.
American Theatre: The Leeson Brothers' comb, to good houses.

Items: A. R. Causarion was greatly pleased with the rendition of his Princess Olga, and believes Miss Coghlan to have a perfect conception of the character. He is at present engaged in the preparation of Theodora of which he speaks very enthusiastically. It will call into requisition a ballet of no ordinary pretensions, and, together with spectacular effects, unravel an unusually strong plot. His ex-clef, Governor Harrison, paid his respects to Mile. Rhea behind the scenes on Friday evening last.—Victor, the Blue Stocking, receives its first presentation on any stage next Wednesday.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): Rhea gave her broken English Dangerous Game to a very large and appreciative audience, Sept. 25. Measner's tourists, ad. fair business. Kindergarten, ad. 3d. Frank J. Kelly, 15th; Private Secretary Co., 15th; Arthur Rehan co., 2nd.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A crowded house greeted Rhea on her fourth appearance here. She presented her play, Fair But False. Rhea as Lady Ashley, supported by A. H. Forrest as Lord Norman and a good co. Especially Mae Clark as Margaret Vernon and J. T. Sullivan as Major Drummond, well received. At the conclusion of the first act Rhea was recalled with great applause. A fair sized audience witnessed The Tourists. The piece is very funny and kept the audience in a pleasant mood all the evening. Fred Roberts was encored in all his songs.

WATERBURY.

Opera House (Jean Jacques, manager): Sept. 30, Thomas' Orchestra, assisted by Emma Juch and Albert Paulet, gave one of their grand concerts before a large and fashionable audience. Among the selections given was Rubenstein's Ball Costume. Fat Rooney, 1st, delighted a large audience.
The People's: This new theatre was thrown open 30th. For the opening week, C. R. Gardner's dramatic comb, presented by daughter, Ota, a Farmer's Daughter and A Strange Love. Big business. Next week Kindergarten.

Item: S. H. Cohen, manager of C. R. Gardner's comb, made many a tour to town.
Loomer Opera House (S. F. Loomer, proprietor): Sept. 30, first appearance in this city of Mile. Rhea. As Helene in A Dangerous Game she was charming. The supporting co. was first-class. The piece was a season. Frank J. Kelly, 15th; Private Secretary Co., to a large audience, which he kept in the best of humor.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Mattie Vickers' Alarm Clock, Sept. 30, to small house. Good co. Thomas J. Ryan as Terry deserves special mention. Pat Rooney's co., 30th, drew only a light attendance. Storm-Beaten, 30th; Daily's Vacation, 15th.

Item: Sadie Fagan, of this city, has been engaged for child parts in Charvat's co.

DELAWARE.

Grand Opera House (J. K. Baylis, manager): Sydnam's Humpty Dumpty troupe gave three performances, Sept. 28, 29, and 30; good houses. But little business. The part of the Burr Oaks was presented Saturday evening, 3d, to poor house. Performance good.

DISTRICT OF COLUMBIA.

WASHINGTON.
Albough's Opera House (John W. Albough, manager): Pott's Bad Boy to moderate business last week. Michael Strockoff this week; Evans and Hoey's Parlor Match 15th.

New National Theatre (Rapeley and Kinsley, managers): Rhea in Lady Ashley, Frou-Frou, Dangerous Game and Power of Love. James O'Neill in Monte Cristo, week of 10th.

Ford's Opera House (John T. Ford, manager): This week The Breadwinners. Thatcher, Primrose and West's Minstrel, 15th, 16th and 17th.
Herrick's: Ethel Tucker drew good houses last week in Queen. Owen Fawcett this week in Big Bonanza. Bennett Matlack in A Celebrated Case 15th.

Dime Museum: Lottie Chubb drew well last week. This week Dan Kelly in The Shadow Detective. Edith Sinclair in A Box of Cash 15th.
Risen: The New National has risen from its ashes handsome, safer and more comfortable than ever. It is five stories and a basement in front. This portion of the building will be used for business purposes. The lobby, handsomely frescoed in silver and gold and paved with black and white marble, is reached by a short flight of broad steps. On the right is the office. Wide flights of stairs on either side lead to the dress-circle. The wood work is cherry, and the prevailing colors throughout the house are cherry, pale blue and pearl touched up with gold. The chairs are upholstered in blue. Two double boxes on each side are handsomely draped with crimson plush curtains with bands of old-gold and

hand-made fringe of the two colors, over each lace curtain, and are headed by lambrequins embroidered heavily in chenille. Over each of the upper boxes are two reclining figures on either side of a harp and scroll of music. The curtain, representing crimson and white drapery falling upon marble steps, was painted by Hoyt of New York. I have not seen it yet, but it is said to be very handsome. The seating capacity is 1,300, and every seat commands a full view of the stage, which is separated from the auditorium by fireproof walls, doors and an asbestos curtain. The property-room, at the right of the stage, can also be entirely shut off. At the left are large dressing-rooms and a comfortable green-room. On the second and third floors there is something over a hundred good-sized dressing-rooms and a large ball-room, all well lighted. There is a handsome chandelier, and two rows of small clusters in the orchestra circle. I think the house is going to lift up beautifully. I have only seen it in a "mus" as yet but greatly pleased with the promise. Mrs. M. E. Bingham, of New York, personally supervised the draping of the boxes. Manager Hoey is delighted with her work. It is certainly artistic.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): R. L. Downing's Tally-Ho began a two nights and matinee engagement Sept. 29, to a fair house. Heavy rains throughout this section have completely stopped every branch of trade, the dramatic profession suffering greatly. Ford's Mikado, 7th and 8th, will undoubtedly draw well.
Tip: There is some likelihood of Frank Redick (a Savannah actor) joining Downing's co., assuming the role of Crabtree, for which he is admirably adapted.

ATLANTA.

DeGiv's Opera House (L. DeGiv, proprietor): Thorne's Black Flag co. Sept. 28, 29, to only fair business.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): In spite of the threatening weather, a large and enthusiastic audience greeted James O. Barrows' Professor Sept. 29. It is needless to say that it was well played. Mr. Barrows, as Professor Hindale, and Kitty Cheatham, as Daisy Brown, won rounds of applause.

MACON.

Academy of Music (H. Horne, manager): J. O. Barrows gave a very creditable performance of The Professor, Sept. 28. Kitty Cheatham, as Daisy Brown, deserves mention. Tally-Ho, with R. L. Downing in the leading role, drew a fair house 1st.

Reception: After the performance of The Professor, Miss Cheatham was tendered a reception.

ILLINOIS.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Catherine Lewis appeared Sept. 29 in her new comedy, Gladys. Owing to the weather, the house was small. The play was well received.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Barlow, Wilson and Rankin's Minstrels were greeted by a good house Sept. 28. Flora Moore in A Drummer in Petticoats attracted only a fair house 30th. W. E. Sheridan played Louis XI, 30th, to a light house. Prof. Bartholomew and his horses began a week's engagement, 30th. Siberia comes 15th, and Roland Red, 15th. Aside: Manager Goodwin, manager for Clara Morris, who appeared here a week or two ago, has been engaged to perform at the Academy of Music, of the Davenport (Iowa) Opera House, in telegraphing all over the country a statement that Miss Morris was ill and unable to play. The statement was true, but the announcement was made that his star was ill, but that such was not the case; that the true reason why she did not appear was that his house was in such a bad condition that had Miss Morris appeared it would have been a disaster. Having her costumes ruined, and there was no alternative for Manager Barlow, but to announce the illness of the star. Mr. Goodwin, however, said Manager Barlow for his house, as announced to the audience, the door that Miss Morris would not appear. No trickery was allowed by Manager Goodwin, and if there was any loss sustained by anyone, it was by Manager Goodwin. Manager Goodwin denies most emphatically that Manager Barlow expressed a wish to refund any money to those who had purchased tickets.

ROCKFORD.

Opera House (C. C. Jones, manager): Stuart's Theatre co. Lady of Lyons Sept. 28, Our Bachelors 30th, Rip Van Winkle 30th. Low prices. The two Johns drew a large house 1st, and kept it in a roar of laughter. The spade act of Ed C. Foreman, was a hit. Denman Thompson, 14th; McNish, Johnson and Slavin, 16th; Private Secretary, 15th.

Personal: W. Tiffany Dugan, John Moore's representative, was in the city Sept. 28.

QUINCY.

Opera House (P. A. Marks, manager): C. F. Daze's new play, For a Brother's Life, was presented Sept. 28. Scored a decided hit. Flora Moore 30th, in A Drummer in Petticoats; fair house. Lawrence Barrett in Francesca da Rimini 1st; small audience.

Straw's Opera House (Charles Rutledge, manager): Flora Moore's new play, A Drummer in Petticoats, produced Sept. 30, has some very clever things in it, but on the whole not what we expected to see. Small house; rain. The World, ad. The large audience was well pleased.

JACKSONVILLE.

Straw's Opera House (Charles Rutledge, manager): Flora Moore's new play, A Drummer in Petticoats, produced Sept. 30, has some very clever things in it, but on the whole not what we expected to see. Small house; rain. The World, ad. The large audience was well pleased.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Catherine Lewis in Gladys Sept. 28. With the exception of Miss Lewis the entertainment reminded one of a school dialogue, and a very poorly written one at that. The Diamond Broker, ad. 3d. fair business. A few good specialty people would improve this co.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Joseph Jefferson played Rip Van Winkle to a good house Sept. 28. The star was a first-class actor. His support, on the whole, was good. He can hardly understand the fact that Gretchen wore diamond earrings while at the washbasin, but such was the case.

Black's Opera House (Samuel Waldman, manager): Over the Garden Wall, to a fair house, 1st. The skit created considerable merriment, and kept the audience in good humor.

GALESBURG.

Opera House (H. E. Bredford, manager): Skipped by the light of the Moon was presented by Fowler and Warrington's co., 1st. Large house. The company is a good one, and gave the best of satisfaction.

FREEPORT.

Opera House (M. H. Wilcox, manager): Emmet-Norris Dugan's play, A Drummer in Petticoats, played 30th. Germania Hall: Elroy Comedy co. opened a two weeks' engagement 30th, and have given a series of light comedies to overflowing houses. Low prices. All Star Specialty co., 15th.

Item: Lawrence Barrett telegraphed for a date, but as he wanted the earth and a hundred preferred shares of stock in the atmosphere, Manager Hefti declined to act.

BLOOMINGTON.

Flora Moore, 1st, played Drummer in Petticoats to good business. Nothing but ten-cent companies booked.

STREATOR.

Plumb Opera House (Williams and Crowell, managers): Flora Moore in A Drummer in Petticoats, played to a fair house. She is just as sprightly as ever; and tickled the gods immensely; but there is nothing in the piece to call forth her best qualities.

INDIANA.

INDIANAPOLIS.

The greatest week in theatrical affairs in this city has been the one just closed—the week of our State Fair—and the city being crowded with strangers, the theatres made some special effort for attractions, and, speaking from the box-office, their week was most successful.

At the Grand the Haystack Mass opened its regular season and was crowded to the doors at each of the eight performances. The piece has not been changed much; the mechanical movements are mostly the same as last year, and that of course, as Kate Davis is an established favorite here, and her imitations were heartily encored. Rain on several nights did not vary the attendance to any perceptible degree. Willow Cope 8th, 9th and 10th.

At English's Gus Williams drew happy throngs and created much merriment by his Oh, What a Night! This is by far a much better piece than Masher, for there is a distinct plot. The co. as a whole is good, and assisted by the very worthy. He is thorough. He has reason to be. What a Night! and has no desire to take anything else. Houses crowded to the doors all week.

The Museum has done a business simply unsurpassed by any week during the Museum season. The attraction was put up in the left, and seats sold in the wings at double rates.

Elbow Shots: At English's, Tony Hart in Buttons, 8th, 9th, 10th.—Catherine Lewis was announced for 7th and 8th, but there is no paper up.—W. E. Sheridan at English's, 2d, 3d.—Gold King flew with 5th at the Museum.—An agent of Buffalo Bill was "fired" here this week merely because the management would not submit to a systematic robbery. It had been the custom of the agent to turn in his advertising as at double space and rates and then "divvy" with the publishers. His advances to two of our weeklies here were not acceded to, and he was exposed by the press. He has been working on him for a long time, but did nothing further than discharge the recreant.—W. F. Cody and Indians worked two days at

Seventh Street Park and drew well despite heavy rains.—A new third act for Fantasma has been prepared, and will be produced just as soon as the new scenery can be painted and the mechanical effects made. It will introduce a new character, a new scene, and some very fine transformations.—The ship of the Ivy Leaf Co. is no longer treasurer of the co., but has gone back to the border-lands to work with the mechanical eagle.—Percy Meynall, who was last season treasurer and manager for Fantasma, is now acting in England. His mind failed for a time, and that may account for it.—Kieckhefer, for several years leader of the Zoo orchestra, has been secured by Sackett for the new Cleveland theatre, and will come there 10th. He tells a funny story about the orchestra at the Zoo one night during Fair week. He had gone down to play a visit to his old band, and heard the trombone player making false notes. At worry and an investigation found the orchestra hid in one corner of the stage, surrounded by people who had bought places in the wings. Every time the trombone-player would reach for a high note he would hit the back a big countryman who was crowded against him, and the orchestra would be done. He was combinations, and if they are as good as the Moths co., he need have no fear of the Museum for this season.—John T. Raymond has published a "People's ticket" for Congress, John T. Raymond and other candidates are prominent society young men.—Hasselman, the theatrical printer, is announced for Police Judge. Quite a number of very good hits are made and the ticket has caused a sensation.—The engagement of Leo Bailey, a local contralto, with the Grand Opera Co. will not continue long. She will return home in November.—Bixby, Lipman and Kate Toney, of the Coudock co. are all Indianapolis people.

LOUISVILLE.

Opera House (H. Henderson, manager): Sept. 30, Lew Johnson's (colored) Minstrels, under Billy Speed's direction, gave a very poor performance to a fair house. They are playing the surrounding villages, nameless on railroad maps, and unknown to route books. W. E. Sheridan, in Louis XI, 8th. The lower part of the house was sold on the first day after the opening of the box sheet. Flora Moore's Drummer in Petticoats, 12th; Jacques Hoffer, 13th; Over the Garden Wall, 15th; Hobbies, 20th.

Items: W. H. Riley, who has just completed a successful week's engagement, is the father of an innovation. He has introduced a new feature, a "hunting" cage for broken down horses and "lusers" as the custom has been, because they can be gotten cheaply, he secures young people, giving his patrons an opportunity to see the promise of an actor rather than the ruins of one. He is fresh and hearty, and his performance is spasmic and brilliant. They are careful, letter-perfect in lines, and scrupulous in detail. It will prove a winning play. He is a very good actor, and his performance, seasons, gives promise of a good sourette, and Miss Carrie Gage will, if properly handled, make herself known sometime.

Opera House (H. Henderson, manager): John T. Raymond in Colonel Sellers Sept. 30, to a large and appreciative audience. General satisfaction. Support first-class. Barlow, Wilson and Rankin's Minstrels 8th; Kelley and Mason, 9th and 10th; Bunch of Keys, 15th.

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NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE, EDITOR

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NEW YORK, - - OCTOBER 10, 1895.

MIRROR LETTER-LIST.

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Arman, Hazel
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Bartlett, Miss
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Becouff, Frank
Barham, F. P.
Berg, Fred G.
Baldwin, Walter
Bach, W. H.
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Burrill, J. F.
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Bryson, F.
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Bentley, Walter
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Brown, C. H.
Bell, Ann F.
Bain, Ella H.
Benton, Chas. A.
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Beckwith, David
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Clifton, M. D.
Chase, Rita S.
Cortina, Helen
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Coy, John E.
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Dowdy, T. Louis
Dovey, Fred
Dillon, J. B.
Demmond, Helen
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Evans, Emma
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Elliot, Adelaide (2)
Ellis, C. T.
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Goodwin, F.
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Graham, C. W.
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Goldstein, Mame
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James, Louis
Condit, Emma F.
Knight, G. S.
Kreng, Hans
Kenworthy, Frank
Kawlin, Geo.
Lee, Mabel
Lachy, Will
Langtry, A. P.

* The New York Mirror has the Largest Dramatic Circulation in America.

A Brilliant Array.

New York has a wonderful array of attractions just now before or about to be presented to its theatre-goers. Judie, the queen of musical comedy; Mary Anderson, returned from foreign triumphs; Margaret Mather, with a superb native Shakespearean production, an unrivalled comedy company at Daly's and one of the most brilliant stock organizations at the Madison Square—these are some of the tempting amusements which are either now to be seen or are shortly to be seen at our theatres. The American metropolis is the Mecca of all artists foreign or native, and surely no managers in the world show greater enterprise than ours in procuring the very best plays and players for the entertainment of their patrons. This season thus far in New York has

been a brilliant one. Let it be hoped that it will not be dimmed as it grows older.

Professional Duty.

If echoes of this world reach the next, we may imagine the pleasure with which the late William E. Burton heard that passage in the footlight speech of Stuart Robson at the Star Theatre the other evening. First proclaiming the manager of the Chambers Street Theatre "the greatest comedian on the English-speaking stage," the living artist clinched that utterance by making known the Burtonian saying that "no good actor has a right to die until he has done something good for his art."

This is worthy of the speaker and entirely in accord with his comprehensive intellect and fine sense of what is best and worthiest in the Theatre.

It is a very truth and is sustained by the highest authority, being of the same tenor with Lord Bacon's dictum. "Every man," says the great observer and commentator on human affairs, "is a debtor to his profession, from the which, as men do of course seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help therewith."

This sentiment, we are pleased to believe, has life in the theatrical profession and a promise of continued growth. Its Fund so lately established is one of the evidences of this; the proposed Library is another.

In the immediate business of the stage we may look to them for constant efforts to enhance and elevate their art. No nobler field is offered to ambition than the Theatre. It makes a call upon its servitor from all the arts, and affords an opportunity for the exercise of all the faculties which minister to the graces and aspirations of life at its best.

As an addition to the terse saying which we have cited, Mr. Burton earnestly avowed that he had but one ambition which he would surely gratify as the crowning event of his theatrical career, and that was to present Shakespeare's Twelfth Night "with a competent cast, regardless of cost, and in a manner as near perfection as the possibilities of the stage would permit." Such is the goal on which every manager and every actor should fix his eye. A complete performance in its entirety, and thereby a restoration of the stage to the high career which belongs to it, and we are happy to say that we observe such to be the endeavor of more than one of our leading directors of theatrical houses.

Husbanding One's Brains.

A distinguished New England author being lately addressed as to his personal and literary habits, by the editor of a health journal, made a response which is worthy the consideration of all intellectual laborers. Firstly, he accepts Bulwer's axiom that three hours of desk work should be the limit for a man of letters. The time overpassed is no gain, but calls for a deficit next day.

The morning is preferred work, in which we believe the essayist would be sustained by many eminent examples, with a cup of coffee and a soda-biscuit as a stand-by. A most important factor is the employment of an amanuensis and the loss or gain thereby. The dictum is: Write as long as you feel like writing; the moment you do not feel like it give him the pen and walk up and down the room dictating. It is asserted by some that they can discriminate the work dictated from the work written by the author.

There is a further circumstance in dictated work of which a veteran contributor of THE MIRROR has had experience. He found in employing the services of personal friends in that capacity that his compositions were more or less colored by the reflex influence of the amanuensis, being at one time humorous, at another grave.

This was in cases where the sympathy between the author and the amanuensis was great.

Such must, we think, have been the condition when Sir Walter Scott, lying in pain on his lounge, dictated considerable portions of "Ivanhoe" to Willie Laidlaw, a most intimate friend. The freedom of Sir Walter's pen is illustrated in the fact that he sat at an open window near the ground, and as he turned off chapter after chapter he handed them over to his son-in-law, Lockhart, passing by, to read and give his opinion on returning from his walk.

What will greatly please the *bon vivant* literateurs and the jovial dramatist is that our dietetic adviser requires five meals per day—three regular and two lunches. This is to be approved, and we advise all who engage in the construction of dramas to follow our mentor. To write well, feed well.

SAMARINI.—Mr. Joseph Samarini, for many years MIRROR correspondent in Richmond, Va., has lain upon a sick bed for many months. His many friends in the profession will regret to learn that there is little hope of his recovery.

Personal.



TEMPLETON.—This is a picture of the vivacious Fay Templeton, who opens in Evangelina at the Fourteenth Street Theatre, playing a star part. Miss Templeton is a comparative stranger to metropolitan audiences, but for years she has been a strong attraction throughout the country. She has played many brilliant seasons as the prima donna of the Fay Templeton Opera company, and has been a star since childhood.

HILL.—J. M. Hill has been slightly ill for the past few days. He is improving.

HAUK.—Minnie Hauk has been having great success at Prague in Manon and Carmen.

JONES.—H. A. Jones is stopping at Delmonico's. He occupies Boucicault's old rooms.

RAYNAL.—The original creator of Valentin, in Gounod's Faust, M. Raynal, has lately died in Paris.

ROWE.—B. C. Stephenson ("Bolton Rowe") is confined to his room at the St. James Hotel through illness.

GAYARRÉ.—The celebrated Spanish tenor is to sing at the Paris Grand Opera House this month in French.

HEERMANN.—Herrmann the Prestidigitateur is now giving exhibitions of his dexterity at the Eden Theatre, Paris.

LUCCA.—Pauline Lucca is in Paris, following the rehearsals of Cid, in which opera she is to play at Vienna this winter.

CALHOUN.—Eleanor Calhoun, who is on a several weeks' visit to her family in San José, Cal., will shortly return to London.

MITCHELL.—Maggie Mitchell opened her tour in Bridgeport, Ct., on Monday night, and was warmly greeted by a good house.

KIEL.—Frederic Kiel, a celebrated German organist, died lately at Berlin. He was also well known as a professor and composer.

O'NEILL.—In a French work, a resume of the American stage, James O'Neill is spoken of as the fester of this side of the Atlantic.

COWELL.—Sydney Cowell has replaced Mrs. Charles Walcott in the Coudock Willow Cope company, playing the part of Meg, the maid.

MANSFIELD.—Alice Mansfield writes us to state that it is not she but another woman who is singing under that name in a San Francisco variety theatre.

NILSSON.—Another report is being circulated that the fair Christine has been engaged for a concert tour in this country under the management of Max Strakosch.

THEO.—Mme. Theo, who was thrown from her carriage in Paris a few weeks ago, is still unable to continue her rehearsals for the Petit Chaperon Rouge, at the Nouveautés.

HENNEQUIN.—M. Alfred Hennequin has written a new four-act comedy for the Palais-Royal. It will be played this winter. A number of his pieces are included in Judie's repertoire.

PLUNKETT.—The Eden Theatre has again passed into the hands of M. Plunkett, who was one of its first managers, and who, it is understood, lost a good deal of money. He now thinks he can get some of it back.

LOTTA.—One of Lotta's most brilliant Western engagements was closed in Chicago on Saturday night. During a fortnight there were few vacant seats at McVicker's, and on many occasions there were none to be had when the curtain rose.

JAMES.—Louis James is sadly missed by the audiences attending Lawrence Barrett's performances, and the critics of the West are not slow to note the fact in every town he tarries. In many places on tour Mr. James was more admired than the star.

ANDERSON.—Mary Anderson's reception party on Monday was composed of a number of pleasant people. With the aid of squeezers, wry chips and edibles, the day was spent agreeably, although the *Gallia's* tardiness defeated the object of the jaunt.

CAPOUL.—The French tenor, Capoul, is negotiating for a lease of the Theatre des Nations, at Paris, for a short season this winter. He wants to mount a new opera called Jocelyn, adapted from Lamartine's poem by Armand Silvestre. The music is by Benjamin Godard.

ANDERSON.—Miss Anderson has refused steadfastly to see reporters since her arrival at the Buckingham. For most of the time she has not been at all well, a cinder which accidentally flew into her eye during the voyage having caused a nervous affection that gives her much pain.

ROTHSCHILD.—Not wishing to be outdone by M. Molier, a wealthy Frenchman who has

a private circus for himself and friends, it is now announced that Baron Rothschild is to open a similar establishment at Paris this winter. The troupe will be made up of prominent clubmen and sportsmen.

PRESCOTT.—S. M. Fotheringham, a wealthy merchant of Dublin, in no way connected with the profession, has made Marie Prescott a tempting offer to appear in London. Miss Prescott's engagement will keep her in this country all this season; but in '86-'87 she will very probably visit England professionally.

DURANT.—It may not be generally known but, nevertheless, no small part of the success which has everywhere attended Estelle Clayton and her play, Favette, is due to the able management of her manager, C. W. Durant, who, although not always with the company, has planned and directed its affairs from his offices in this city.

PERUGINI.—Signor Perugini has made a decided success as the Marquis D'Aubigne in Nanon at the Casino. He is unquestionably the best tenor engaged in opera comique. His Italian training and operatic experience put him easily ahead of all rivals in this particular field. A portrait of Signor Perugini appears on our first page this week.

MAYO.—Frank Mayo has never seen Mary Anderson or Margaret Mather in public or private. But he will avail himself of an opportunity to see them professionally on next Monday and Tuesday nights, when the Nord-deck company will lie idle and indulge in the theatrical sight-seeing. Two one-night dates were cancelled in order to bring about this pleasant relaxation of two nights in the Metropolis.

CHANFRAU.—Mrs. Henrietta Chanfrau has been compelled by illness to decline a proposition from John S. Clarke to play fifty nights at the Strand Theatre, London (now owned by Mr. Clarke,) commencing Oct. 10. She likewise gave up, for the same cause, a proffered engagement at the Grand Theatre, London. It is probable, however, that she will play in London later. A new play, by Henry Herman, is one of the expected additions to her repertoire.

MARS.—In 1818 the celebrated French actress gave some representations at Lille. M. Charles de Remusat, who was then Prefect, called upon Mlle. Mars and was very graciously received. She was not dressed up and was very fatigued. Naturally the actress appeared less beautiful than under the brilliant glare of the footlights. M. De Remusat remarked this change, and when he arose to take leave, wishing to say something gallant, he stammered: "Still pretty!" Imagine the effect of this still! Mlle. Mars blushed and said: "What do you take me for a grandmother?"

Our Mary's Arrival.

The reception tendered Mary Anderson and her manager, Henry E. Abbey, on their arrival in America on Tuesday morning, was most cordial, although adverse circumstances prevented Marcus Mayer from doing as great justice to the occasion as is his wont. Everything had been prepared to receive the *Gallia's* distinguished passengers with great eclat on Monday, and to that purpose the iron steamboat *Cygnus* steamed about the Bay all day with fully a hundred journalists and theatrical managers aboard to do honor to the American tragedienne. Night, however, closed in without the vessel being sighted, and arrangements were then made for another trip, at 5 o'clock on Tuesday morning. It was after the allotted time when the *Cygnus* started on its second voyage. The morning was as disagreeable as could well be imagined. It was cold and raw, and everyone of the excursionists found the warmth of a heavy overcoat none too great. Besides a number of newspaper men, there were on board Charles H. Matthews and Marcus Mayer, Mr. Abbey's business managers; the Hon. Charles E. Loew, Signor Chizzola, T. Henry French, John B. Schoeffel, the Hon. Thomas Ochiltree and Samuel Carpenter.

At a little before seven o'clock the *Gallia* was sighted in the heavy fog that had by that time fallen over the waters. It had passed Quarantine before the *Cygnus* arrived, and was steaming up the bay at a rate that gave the *Cygnus* all it could do to get alongside. Hardly had this feat been accomplished, though, than the entire party, assembled on deck, had sent three cheers over the choppy waves. Their echoes scarcely died before another hurrah was given with a vim, and two figures stood out in bold relief from the crowd of *Gallia* passengers. It was easy to distinguish the form and features of the fair actress and her manager, and their appearance was the signal for more applause and happy greetings. Miss Anderson acknowledged these by bowing gracefully. Her attire was simple yet pretty. A long English ulster fitted her shapely form to perfection, and a neat cloth turban sat jauntily on her head. From a casual glance, those who have not seen Miss Anderson since she left these shores two years ago would judge that she is much stouter than before, although the fact that she is very much handsomer was acknowledged by all.

After the usual exchange of greetings the *Gallia* renewed its speed, the *Cygnus* following behind. The vessel's dock reached, the whole party landed, and Miss Anderson, Mr. Abbey and Dr. Hamilton Griffin proceeded at once to the Buckingham Hotel. To a reporter who saw Miss Anderson for a moment on the *Gallia*, the actress said:

"I have been longing to get back home, and you can't imagine how pleased I am that I am safe back. Two years and a half is a long time to be away. My voyage over was dreadfully tiresome. The weather was cold and rough, and I am thoroughly fatigued. You will excuse me if I do not feel much like talking. The English people were very kind to

me, and I can't help but love them. I have made some very dear friends over there, and next Summer, some time, I may take a short trip over. Two of my sisters and my mother are still over there."

"What new plays will you bring out here?" "Oh, you mustn't ask me that, nor anything in fact—I'm so tired out. I have never played As You Like It here, so that will be new; that is all that I know of."

In conversation with a MIRROR reporter on Tuesday Mr. Abbey said:

"It's pretty hard to give you anything new, for I had imagined the entire accounts of what we were going to do had appeared in all the papers already. Of course, it's unnecessary for me to say that I'm glad to be back, but it's a fact, and I intend staying here now. I shall devote all my attention to my interests in this city and to Miss Anderson and the Gerster Concert company. Mme. Gerster will sail from Liverpool, Oct. 24."

"From the Star Theatre, at the end of six weeks, Miss Anderson goes to Boston for two weeks and Philadelphia for one, following which we visit Boston, Providence, Toronto, Washington, Cincinnati, Detroit, Louisville, and in fact all the large cities. San Francisco will be reached about the middle of April, and Miss Anderson's work for the season will come to an end about June 1. As far as I can learn, the outlook for the season is very bright. Miss Anderson's repertoire will consist of her opening play, As You Like It, Pygmalion and Galatea, Tragedy and Comedy, Romeo and Juliet, The Hunchback, The Lady of Lyons, and Ingomar. With us we bring all of the scenery used at the Lyceum Theatre during Miss Anderson's stay, and our costumes number fully 1,300. You have no idea on what a scale we gave the plays in London, and the provinces as well. About Christmas we had more than 500 persons on the pay-roll, 240 of whom were supernumeraries."

Mr. Abud, who was Mr. Abbey's representative during the Anderson season in England, stated that in his opinion Miss Anderson should have a long rest before rehearsals should be thought of, as she was quite ill from the loss of sleep during the voyage.

"Her cabin was that usually occupied by the second officer of the vessel, far forward on the deck," he said, "and during last Thursday's gale and ever since the waves broke right on top of that cabin, making such a fearful noise that sleep was impossible. Since Thursday the weather has been terribly rough. Besides this loss of sleep, Miss Anderson left in a great hurry, the whole company going to Queenstown by special train from Dublin the moment the performance of Romeo and Juliet was finished in the latter city on the night of Sept. 26."

The Lyceum's Future.

"The report that this theatre was to become a combination house," said Steele Mackaye to a MIRROR representative yesterday, "is without the slightest foundation in fact. No such decision has been arrived at, nor is likely to be. We will depend on circumstances, although I do not think of doing any more combination business than I can help. It was so late in the season this year that we would have found it a very hard matter to have gotten together a stock company of any value whatever, or to supply such a company with plays to keep it going. It is my intention, though, if I can possibly do it, to get a stock company later on in the season, or, at the very latest, next season."

"How is your School prospering?"

"Very well indeed. Examinations are now in progress, and the School itself opens next month. So far we have had no less than 150 applicants. I shall examine them all myself, and I doubt not that it will take me an hour for each individual examination. However, I shall do the work conscientiously, and those who are not fitted to entering the profession will not be encouraged and allowed to enter the School merely that we may put money into our pockets."

Mr. Duff's Injunction.

Manager Duff's motion to continue the injunction restraining Messrs. Gilbert and Sullivan, D'Oyly Carte and others from interfering with him in the production of The Mikado at Boston and other cities where he intends to represent the opera, will probably be heard to day (Thursday) by Judge Lawrence, in Supreme Court, Chambers. Ex Judge Dittenhofer, who is the counsel for Mr. Duff, feels very confident that he will be as successful in this branch of the Mikado litigation as he was in the proceedings before Judge Wallace of the United States Circuit Court, in which that judicial officer held that Manager Duff could not be restrained from producing his version of The Mikado. Mr. Duff insists that it was understood that the issues in controversy were to abide by the result of that case, but he charges the fact to be that his adversaries contend that that decision is only binding in this State, and that they threaten to interfere with him wherever he may go outside of this city. Joseph H. Choate and Aaron J. Vanderpool are to appear in opposition to Mr. Duff's motion.

An Interesting Precedent.

A case of interest to the members of the profession was tried last week before Justice Monell, in the Seventh District Court, and the result arrived at establishes a notable precedent. Genevieve Brett brought suit through her counsel, Max Bayersdorfer, to recover a balance due from George Holland, now a member of the Bijou Opera House company. Miss Brett in her complaint alleged that she had been engaged by Holland, who was managing a company at Wallack's old theatre in the winter of 1883, at a salary of \$30 per week. She played six weeks and received \$137.15. The balance, \$42.85, although demanded, was never paid. Mr. Holland frequently putting her off with promises to pay as soon as he received the money, and this suit was brought to recover it. When the case was tried Mr. Holland did not put in an appearance, and judgment was taken against him by default. This case was tried under the special statute for the protection of workingwomen, and if Mr. Holland does not pay under the judgment rendered, he will be liable to imprisonment until a settlement is made.

The Usher.



Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

On Saturday last Agnes Booth Schoeffel celebrated her birthday at her charming home on West Twenty-third street. There were gifts from her sons and her myriads of friends, but the greatest surprise came from Mr. Schoeffel—who, by-the-by, has been married just a year to the lady—in the shape of a stylish brougham, a fine team of horses, a liveried coachman and the rest of the paraphernalia of a smart city turnout. Mrs. Schoeffel was naturally delighted with this handsome remembrance of the day. These anniversaries come and go without perceptibly adding years to the appearance and stage-work of this always charming artist. On Monday evening, in Sealed Instructions, she bestowed new delights upon the admirers of her talents by the exquisite art displayed in her performance of Mrs. Houghton. "A woman is the age that she looks," runs a familiar bit of philosophic sagacity, in which case Mrs. Schoeffel is thirty-two, a matter of ten years less than her age according to the calendar.

While on the subject of a popular actress' age, let me remark that there is no accounting for the very general and very powerful curiosity existing among the laity respecting the number of years that have rolled over the heads of fair favorites of the footlights. This curiosity amounts to nothing less than vulgar impertinence—an almost universal offense that has been stimulated by the daily press. To the play-goer it matters not whether an actress be five-and-twenty or fifty providing she is mistress of the art of appearing to be as young or as old as the requirements of her character demand. Maggie Mitchell is a shining example of this fact. This lady acts and looks her soubrette roles to-day as admirably as she did a score of years past. Edwin Booth, to cite the case of a player of the opposite sex, now arrived at the mature and mellow period, is as potent to melt the hearts of sentimental school-girls with his romantic Ruy Blas or classical Hamlet as he was in the full flush of his Winter Garden triumphs. Why should it matter to the man or woman in the orchestra seats whether Miss Mitchell is a matron with a family, or Mr. Booth, in private life, is a dyspeptic and a literary recluse? The former capers just as nimbly as Fanchon, and the other in the sables of the Danish prince presents as sweetly-melancholy, sadly attractive a picture to the eye. The peering, prying tactics that many of the so-called "spicy" dailies observe in treating of the people of the stage, has had much to do with creating a curiosity and desire among the public for knowing the purely personal side of professional life. Much senseless twaddle and idle gossip that appears in the papers, I am sorry to say, emanates from professionals themselves, or from their agents and press-workers. The decline of the stage and the estimation in which some of its followers are held by the theatre-going community may be largely ascribed to this cause. Let there be an end to it and the speedy beginning of a new regime in which actors and actresses will eschew belittling frivolities and attempts to foist themselves into undue prominence by scarcely reputable aids. Then they can in all things properly respect their calling and themselves.

Judic Will Sing "Peek-a-Boo."

"Certainment, Monsieur. Avec plaisir. Zis vay, zee you please. I will zee if Madame will zee you!"

THE MIRROR representative stood still on the stage of Wallack's Theatre and looked about him. The noise of the hammers and saws of the stage carpenters was almost hushed by the hum in the street beyond, yet with all the din going on around them, the chorus of the French Opera company supporting Mme. Judic were singing away as though the scene were a country churchyard.

"In Paris there is none of this," said one of the company, M. Salvatore, as he turned to the scribe. "There it is quiet and nice. It almost drives the Madame frantic, this horrible noise! Here is Mme. Judic."

"Did you like your reception in America on last Thursday night?" ventured the reporter.

"Very well. I was delighted. It could not have been nicer, nor could I have been happier. Ever since my arrival I have been here at the theatre. All day from 12 to 5 o'clock and on Sunday not only from 12 to 5, but again in the evening from 7.30 to 11. Next week, though, I hope to be able to go out and see a little of the city. When once I am away from New York, you know, I shall be through, for here I must do my hardest work. I am trying now to learn and sing an English song

before I go away. The only one I find that I think I would like is 'Peek-a-Boo,' so you may expect to hear me sing it before I leave. And I want you to call and see me again, too, before I go."

Howard Paul Interviewed.

Howard Paul arrived in New York on Saturday last in the *Germanic*, and having ensconced himself in comfortable apartments at 38 East Twelfth street, duly reported himself at THE MIRROR office and answered a few questions.

"You had Mr. Henry Arthur Jones as a fellow passenger, had you not?"

"Yes, the author of *The Silver King* had been chained to his desk for many weeks and was rather run down in spirits. 'Why not try a trip to the States?' I suggested. 'A good idea,' quoth he, and he went home and packed his trunk. Before he departed he saw his Hoodman Blind firmly fixed for the Winter in the bills of the *Princess*, and he told me he wrote the new three-act piece for the Vaudeville in three weeks. In a general way, Mr. Jones is a careful and deliberate worker, but he can evidently put the steam on when pushed. I fancy he is of the opinion that work done in a hurry is forgotten in a similar space of time."

"About the wrangle between the collaborators of *The Silver King*? There seems to be bad blood between them."

"On this point Mr. Jones is reticent, almost silent. I know both of the men, and they are of widely different temperaments. Mr. Herman is assertive and full of push, while Mr. Jones is quiet and reflective, with the habits and sympathies of a student; more fond of books, I should say, than of society, and more in love with the repose of the country than the bustle and friction of a metropolis. He possesses the subtle insight of the poet, too. I feel quite sure he is the celebrated long-looked-for 'coming' man as a dramatist, if he has not already 'come'—to use the locution of the day. His head is full of schemes, and if he does not impair his health by overwork, I am sure he will give to the stage the next few years splendid work. He has been approached by several of the leading managers for pieces next year. I hear the Kendalls are anxious for a play from his pen."

"You were connected with the Vaudeville when his *Saints and Sinners* was acted there, were you not?"

"Yes, and it is an interesting piece, abounding in rapping episodes in condemnation of cant and hypocrisy. Mr. Jones thinks the company at the Madison Square Theatre will do it entire justice. He went to see Sealed Instructions there, and he tells me he was greatly impressed with the graceful, girlish freshness of Annie Russell, who will play the heroine, Letty, and the artistic power of J. H. Stoddard, who is cast for Jacob Fletcher, the central figure of his play, and which was admirably acted in London by Thomas Thorne. This is a strong part, and if Stoddard gets inside the character he will stir the emotions of the patrons of the Madison Square."

"Is it true that Barry Sullivan is coming over soon? It has been so announced in the papers on both sides of the Atlantic?"

"I saw the tragedian at the Savage Club before I left London, and he has postponed his farewell visit until next year. He is in splendid form, and acts with the fire and passion that he did a quarter of a century ago. He is a grand old chap, so virile and magnetic, and loves his art with the devotion of a true artist."

"Is Willie Edouin's Japs a success?"

"I fear not. It is stuck full of ancient business; the wheezes are very archaic, and the situations are more grotesque than effective. Lionel Brough, who is an admirable all-round comedian, fills an uninteresting, colorless role, but gets little out of it. The Japs will soon come out of the bills, if it already has not done so. Babes will once more cry for public favor. Edouin is in treaty with Mr. Anstey, the author of *Vice Versa*, for a new whimsical piece, and if he can embody his ideas in dramatic form I should say he would write an amusing play. He and W. S. Gilbert are close friends, and perhaps the author of *The Mikado* may lend him a helping hand. They are both men of original ideas and do not believe in the old Latin saying, *via trita, via trita*. Apropos of Gilbert and his present success, he recently printed an article in an American journal in which he unscrupulously stated that his *Mikado* was the first Japanese piece produced in London in his time. Will you kindly permit me to contradict this. When I was manager of the Alhambra in 1881, I brought out a romantic legendary Japanese spectacle founded on Auber's old opera *The Bronze Horse*. The plot of the original occurs in China. I removed the action to Japan, and with a new last act, which in the original was too flimsy and inverted for the large area of the Alhambra. Paulton, who wrote *The Japs* for Edouin, played a character called *The Great Bamboo*, and I remember his telling me one day at rehearsal that he would sooner or later try his hand at a Japanese play. So you see Mr. Gilbert was utterly inaccurate in his statement. I spent days looking over Japanese collections in London and Paris, and most of the characters wore superb costumes made in Japan. I may mention, *en passant*, that *The Bronze Horse* reached one hundred and fourteen representations at the Alhambra, and was played to an average of £214 per night. I remember D'Oyly Carte and Sir Arthur Sullivan came to see it."

"Have any American artists of lesser fame achieved success in London of late?"

"Several musical people have attracted attention. A Miss Nettie Carpenter, a protégée of Lady Randolph Churchill's, has made a fine position at high-class concerts, and the services of Adelaide Detchon are in great demand in society. This lady goes to Marlborough House and the residences of the nobility, to their private soirées, and recites poems with musical accompaniments in a manner quite unique and original. During the last London season I observed her name in the *Court Journal* as appearing at most of the swell houses, and she is paid as high as £30 for two short recitations. The American colony, which is now positively powerful with prominent people at court, introduced her to the Princess of Wales, who took a fancy to the little American and set the fashion of engaging her. She goes out next month to assist Adeline Pattil in her concerts. That's a good big jump from occupying a minor position as an actress at Wallack's. *N'est-ce pas?*"

"Do you make a long stay in this country?"

"I think not. I should like to find while I

am over here a clever, bright American girl with a talent for comedy, and who could, if possible, sing a little and agreeably. She need not be a practiced actress, but a lady who would submit herself to a careful training. A piece will be produced in London next year in which there is the part of an American girl. My theory is it will be best played by an American of the Pauline Hall or Sadie Martinot type. If you hear of such a lady who is willing to be taught, perhaps you'll let me know."

With this observation Howard Paul put on his hat, drew on his gloves, lighted a cigar and bounded into the street with the nerve and alacrity he has exhibited any time the past ten years in his frequent visits to his native country. He seems to think no more of going to England than most people do of popping over to Hoboken.

Ben and the Bunco Man.

If there is any man who looks more like a broad-shouldered, deep-chested agriculturist than Ben Maginley, we would like to see him. There is a story told of a bunco man touching him on the shoulder on Broadway, one day last Summer, with a "Why, my dear old friend, how do you do?"

"I haven't felt better in twenty years," replied Ben, taking in the situation at a glance.

"I'm real glad to hear it. How are all the folks?"

"All right, except Bill."

"Why, is William sick?"

"Bless you, no! Didn't you hear that he collided with that red bull of old Jones?"

"That is very sad; a man should be careful when he's fooling around cattle."

"Ha! ha!" roared Ben. "Bill isn't a man; he's our old white bull," and his laugh occupied more of Broadway than a healthy foghorn would have done. If the bunco man wanted any more to prove to him that he had caught a greenhorn, Ben's hillside laugh settled the question.

"Now," said he, "I have a friend in New York who has shown me all the sights worth seeing; so I can start right in and show them to you. What do you say?"

"Why," said Ben, "I'm here to see everything you've got worth seeing; but, young man," and he took a most tender hold of the lapel of the steerer's coat, "I have been telling stories to Presidents and Princes for the last forty years, and a tear wells up into my eye as I think of how sad a thing it is to have to correct the impression you have formed of me. I need say no more than that, like my illustrious brother, Forrest, I served the first part of my apprenticeship in a circus. And with a trip and a box under the ear, the bunco-steerer was tugging himself in the gutter in the middle of Broadway, while Ben moved quietly down the street whistling "I Am a Pirate King."

For the last two months Mr. Maginley has been trying to smother this story from his friends.

Carleton and Perugini.

Before leaving for Philadelphia with his opera company, late last week, William T. Carleton was seen by a MIRROR reporter and questioned regarding the little seeming unpleasantness between himself and Signor Perugini in relation to the similarity of their costumes. Mr. Carleton seemed somewhat hurt at the imputation apparently cast on his physical prowess in THE MIRROR's Usher last week, namely, that "John McCaull says it is a matter of record that Perugini is the only actor who ever brought Carleton to terms."

"That would seem to signify," said the baritone, as he pointed out the paragraph, "that I was brought to terms in some humiliating way. If the statement did not carry that inference with it I would take no notice of it whatever, for I have passed over without comment many personalities of the press. Now to set this matter right for once and all. I have a very good memory, and the only occasion on which I was ever 'brought to terms' by Mr. Perugini was in this wise: While I was dancing in the finale of the second act of *The Merry War*, with Miss Post, her skirts came in contact with and soiled Mr. Perugini's stockings. He was highly incensed at my dancing on a part of the stage near enough to come in contact with his costume, and at the fall of the curtain he insisted on seeing Mr. McCaull."

"That gentleman expostulated with me, and I requested that a rehearsal be had so that we might all ascertain our proper positions on the stage. This was given, and thus was I 'brought to terms.' Now I wish to state also that I have sung with Mr. Perugini both in serious and comic opera, and that I admire him as an artist and know that he has many manly qualities. But his recent attitude toward me in regard to the costume matter is ridiculous, as the material for mine was purchased two weeks before Signor Perugini arrived in the country, and both Mr. Conried and Mr. Aronson will bear me out in the truth of this assertion."

"You are hopeful of success on the road?" suggested the reporter.

"I am, indeed! Nanon has been worked up splendidly by this injunction business in San Francisco, where we go after the two weeks' engagement at Philadelphia, beginning next week, and opening on the Pacific Slope Oct. 26, at Baldwin's Theatre, for a season of five weeks. The only change in my company as I gave it to you several weeks ago is the substitution of Charles H. Drew for George H. Denham, as Marsillac. I have spent fully \$6,000 for the costumes for Nanon, the material for which has all been bought, while the styles have been designed by myself, Mme. Loe and M. Raymond doing the manufacturing. Had I bought the costumes ready-made they would have cost me fully \$10,000."

"The dress that I wear as the Marquis D'Aubigne you have already seen. It is of gold and satin brocade, with the trousers of the ground color. It cost me \$230. The sleeve cuffs are of real Valenciennes lace, and the buttons are cut-glass and look like jewels. They cost \$2 each. In the first act my drummer's costume is of buff cloth in imitation of leather, with maroon velvet sleeves and maroon trunks. Nanon's riding-dress in the first act is of seal brown brocade velvet, with

bronze passementerie. Hector, in the second act, will wear with me a rose-colored brocade velvet on a glace ground, with Spanish silver lace binding. In the first act he has a cream-colored silk and maroon velvet brocade costume. Marsillac's costume for the second act is also very pretty. It is of white satin brocade trimmed with passementerie. The King will wear the historical purple trimmed with jet."

"Have you already got the costumes for *The Mikado*?"

"No. I shall not purchase them until our arrival on the Pacific Slope, because it would be sheer nonsense to do so. San Francisco is so near Japan that I can get the costumes for a song there, compared to what they would cost here. Altogether, I do not believe *The Mikado* costumes, and elegant ones they will be, too, will come to more than \$3,000."

Mr. Fay's Departure.

Hugh Fay will begin his season in a new play by Walter Reynolds, entitled *Denny Doon*; or, *Sweet Innisfail*, at Boston on Nov. 16, under the management of William Harris. The play is a romantic Irish drama in four acts, and is full of stirring situations, although it boasts of these being brought about without the aid of either soldiers or eviction processes.

"The author of the play," said Mr. Fay to a MIRROR representative, "starred in it some time ago in Australia, and it had a long run in the City of Melbourne. It is not at all like the regular run of Irish plays, but is more on the style of *Alone in London*, *Lights of London* and dramas of that sort. Mine is a comedy part, that of the conventional young Irish hero, but there are three other comedy parts, all good. We have only delayed our opening till the middle of November because we desire strong people, and are waiting till they come in. If we can get them we may produce the play before the time stated."

"For the proper presentation of the work we will be compelled to carry a car-load of scenery, for there are three large and cumbersome sensational effects. One of these is in the third act. It is a river scene, with the stream flowing from the back of the stage down to the second entrance. Across this river is a bridge on which a fight occurs between two women, one of them the heroine. During the affray two boats are seen heading for the bridge—one from up the stream, bearing the hero, the other from down the river, containing the villain."

Professional Doings.

—Marie C. Blackburn is in the city.

—Old Lavender is in its sixth week at the Park Theatre.

—May Gallagher will shortly become Mrs. John G. Saville.

—The Elks of Louisville gave Estelle Clayton a benefit last Friday.

—John W. Palmieri has been engaged for *The Pavements of Paris*.

—George W. June will manage Charles McCarthy's tour in *One of the Bravest*.

—The scenery is all finished for J. M. Hill's production of *Romeo and Juliet*.

—Ogden Stevens, of Clara Morris' company, who has been quite ill, is convalescing.

—W. E. Sheridan is meeting with artistic success on his tour, and business is fairly good.

—Although there was a jam at Niblo's on Monday, the receipts increased over \$100 on Tuesday night.

—Peter V. Haskell is in town from Troy. He is looking for Rand's Opera House, and offers special inducements to managers.

—It is probable that Arthur Chase will manage Edwin Booth's season; but it is improbable that Barrett and Booth will appear together.

—Manager Shults, of the new Casino Opera House at Bath, N. Y., is making a success of his gem of a house. It has had splendid patronage thus far.

—The Marshall Opera House, at Marshall, Mo., has an ample stage and seats 1,000. It is a well-equipped theatre for a town of 5,000. The manager shares only.

—The Carrolls open their road season in Troy to-morrow (Friday) night. They play for two nights and a matinee under the local management of Haskell and Co.

—Lavinia Shannon will star the South in *A Hoop of Gold* under the management of Lee B. Mosher. The season opens Oct. 19. A carload of scenery will be carried.

—Fred McCloy has been engaged as manager of the Metropolitan Theatre, Sacramento, Cal. That he has left the employ of Frank Sanger will be a surprise to many.

—Arthur Durian, a merchant of New Orleans, has leased the French Opera House in that city, and will send agents abroad to secure a company to appear in vaudeville.

—Arthur E. Miller, Minnie Madden's new manager, has cancelled all out-of-town dates made by McVicker and Elliott. The booking is now entirely in the hands of Mr. Miller.

—Billy West is now appearing as a middleman with the T. P. W. Minstrels. He was a little nervous and halting in his lines Monday night. Probably he is new to the business.

—Hermine Fanto, of the German Theatre in Moscow, will make her debut in Paul Lindau's drama, *Maria and Magdalena*, at the Thalia Theatre to-morrow (Friday) evening.

—Jay Rial has given up his interest in the management of the California Theatre, San Francisco. McKee Rankin is now sole manager. E. D. Price left for the East on Oct. 3.

—Edwin F. DeNyse will not accompany Judic on tour. Manager Grau parts with him reluctantly. Mr. DeNyse resumes journalistic and dramatic work in preference to travelling.

—Amelia Summerville receives a hearty welcome every night on her appearance as the Merry Mountain Maid at the Bijou. Adonis cannot very well dispense with Miss Summerville.

—The circus season is waning. The cold snap will shortly close those in the North which do not seek a warmer clime South. The season has not been very prosperous, especially for the big concerns.

—Modjeska opened her season on Monday night in Easton, Pa., to a large house. E. H. Vandervelt, her leading man, made a successful American debut. One of Madame's Siberian bloodhounds jumped from the cars en route to Easton and was killed.

—Lester Wallack is at present in the city with his company in *Rosdale* at the Lyceum. He opens his season at the Novelty Theatre, Brooklyn, E. D., next Monday, going thence to Niblo's Garden.

—Last week, in Rochester, I. N. Drew had a very pleasant time with his comrades of the G. A. R. They presented him with a gold-headed blackthorn stick. Mr. Drew is playing his third season with in the Banks.

—The following artists will appear at next Sunday night's concert at the Casino: Mrs. St. John, Belle Cole, Henrietta Maurer and Jules Levy. It is quite probable that Judic will sing on the following Sunday night.

—Bertha Flebach, a clever German actress, now with Seabrooke's Hobbies, is playing her first season in English. Being well known to Cincinnati Germans, her stay in that city is being made very pleasant this week.

—In spite of the splendid houses that greet Nanon nightly at the Casino, Calcutta's opera, Amoria, is still having daily rehearsals, until now the chorus is reported to be letter-perfect. The last act, which will be a perfect representation of the interior of a glass conservatory, will create a sensation.

—H. S. Taylor proposes to open a Star and Managers' Exchange at 83 East Fourteenth street. It is not to be a dramatic agency, but an exchange in which managers of theatres and managers of combinations can meet and transact their business. He hopes to have it in operation by May 1, next.

—James Connor Roach is much elated over the success of *Shane-na-Lawn*, and he has great expectations of his new play, *Harley's Wife*. Effie Ellsler wants it, and J. M. Hill will read it after the *Mather* season is under way. James O'Neill has read it, and pronounces it as strong as *The Two Orphans*.

—The Cincinnati Dramatic Festival Directors brought suit in the Superior Court of that city, Oct. 5, to recover \$500 from a local hotel firm, being fifty per cent. of the guarantee given to secure the Festival in 1884. The suit in question is simply a forerunner of a number of similar actions shortly to be instituted.

—George C. Brotherton has purchased the American rights to the opera, *The Little Tycoon*, which is said to have suggested the idea of Gilbert and Sullivan's *Mikado*. The opera is by Willard Spenser, and was written as far back as 1882. It will be produced for the first time at the Temple Theatre, Philadelphia, on Jan. 26.

—Edward Harrigan and Matt Hanley have determined that they shall not put on and to the splendid business they are doing at the Park Theatre. Notices have been posted up in the manager's office, the dressing-rooms and every available spot where the company can see it, that the gas in the dressing-rooms must be put out the moment the actor leaves it.

—At the close of the Nordach season in New York, which has run for seventy-one performances, Mr. Mayo will start on his regular season's tour, opening Wednesday, Oct. 24, in Orange, N. J., and in Jersey City the following three nights; then to Washington for a week. The same strong company now engaged will continue, and all the scenery will be carried.

—The company selected to support Helian Daury in Bronson Howard's new play will comprise Louis James, J. W. Pickett, E. F. Mackay, Ida Vernon, George F. Devlin, Edward H. Sothorn, Edie Leslie and Mr. Harwood, an English actor of considerable worth. Miss Daury will not be started, and everything will be subordinated to the success of the play, instead of the fame of the star.

—Frank S. Chanfrau, younger of the dead comedian's two children, celebrated recently his sixteenth birthday with a "swell" party at his mother's residence in London. Frank is a leading member of the London Minerva Cycling club, and lately won second place in a twenty-mile bicycle run. He is said to have histrionic ability under the tutelage of C. W. Tayleur, and unless signs fail, will one day shine upon the stage.

—For the play of *Princess Zillah*, which Mme. Modjeska includes in her repertoire for this season, are required the services of two immense dogs. For the purpose of securing two fine large specimens, Don Frohman put an advertisement in one of the morning newspapers last week, asking that the possessors of large dogs willing to sell them should call on No. 1212 Broadway. In the next twenty-four hours Mr. Frohman's caller was so numerous that he had to send a messenger to the door to tell the dogs to wait. He made no selection, but went to a fancier's and bought two docile Siberian bloodhounds, weighing 155 pounds each. Mme. Modjeska will buy a gown to match.

—In talking with a MIRROR reporter on the subject of minstrelsy, the other day, George Primrose, of the T. P. W.'s, said there was one relic that could not be shaken off—the street parade. Efforts have been made to abolish it, but they have not succeeded. The advance sales drag until after the parade. It will then often jump a hundred dollars within an hour. So the minstrels are compelled to submit to the discomfort—to this relic of the days when burnt-cork artists hired halls in which to give their shows, and would not shun a barn as a last resort. Minstrelsy has been revolutionized in everything except the street parade.

—W. H. Power has certainly struck a bonanza in his new play, *The Ivy Leaf*. In all the week stands in which it has been played in the West the local managers have thoroughly endorsed it. The press is a unit in its praise. In St. Louis, last week, *The Ivy Leaf* played to the largest business of any company in the city. It is a pretty Irish drama without red coats, evictions, or any of the time-worn methods of catching plaudits. Time is all filled with the exception of a few weeks, and these dates H. S. Taylor is attending to. Managers must apply early, for they will soon be gone. The play has been on the road five weeks, and has played to very profitable business everywhere.

—But four weeks time during the entire season remains open at the New Criterion Theatre, in Brooklyn, which is rapidly approaching completion, and which will positively begin its season on Oct. 26 with Lester Wallack in *Rosdale*. Almost all of the seats for the opening night have already been sold. Among the attractions booked for the season are James O'Neill, the Haymarket Theatre company, in *Dark Days*, Moral Crime, W. J. Ferguson in *A Friendly Tip*, For a Brother's Life, Kelly and Mason, George Fawcett Rowe in a new play, Estelle Clayton, Minnie Madden, Murray and Murphy, Effie Ellsler, W. J. Ferguson, Fred Warde, Neil Burgess, Allen, and the Carleton Opera company and others.

[CONTINUED FROM FIFTH PAGE.]

NEBRASKA.

PLATTSMOUTH

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corps of able assistants. Mr. Cordes was formerly
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er. | would put a dancing-master to shame. In fact, in
peculiar style of saltatorial vocalism, he has the

Bennett, master machinist; A. J. McLendon, do
keeper; Joseph White, lithographer; J. Yock Mabon

zelle 1st and had a flattering reception. E. T. Wel
and Newton Chisnell gave her good support.

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Managers of travelling combinations will favor us by announcing every week advance dates, and mailing the same at time to reach us on Monday.

DRAMATIC COMPANIES.

A BEAVE WOMAN CO.: Jackson, Mich.; Battle Creek
9; Muskegon, 10, 11; Grand Rapids, 13; Lansing,
13; Ann Arbor, 14; Ypsilanti, 15; Adrian, 16; Elkhart
Ind., 17.
AMBER LIBRARY, 8, 9, 10; Philadelphia, 19, week; Tren-
ton, N. J., 26; Springfield, Mass., 28.
ANNIE PICKLEY: Providence, 3 weeks; Brockton, Mass.
12; Worcester, 13; Philadelphia, Nov. 14; Pittsburg,
15; Albany, 16; Buffalo, 17, 18, 19, week.
ADA WATTS: Atlanta, Ga., 9, 10; Birmingham, Ala., 12;
Montgomery, 13; Selma, 14; Meridian, Miss., 15; Mo-
bile, Ala., 16, 17; New Orleans, 18, week; Beaumont,
Texas, 19, week; Houston, 20, 21; Fort Worth, 22, 23.
ANDERSON DARK CO.: Rochester, 5, week; Troy, 12, week;
Montreal, 19, week.
ARTHUR RENAN'S CO.: Springfield, Mass., 8; Worces-
ter, 9, 10; Newport, R. I., 11, 12; New Bedford, 13;
Providence, 14; Chelsea, 15; Lynn, 16; Lowell,
17; Portland, Me., 18; Norwich, Ct., 21; Middletown, 22;
New Haven, 23, 24.
ADELAIDE MOORE: Norfolk, Va., 13, 16.
ALICE HARRIS: Utica, N. Y., 8; Ithaca, 9; Bradford,
10; Pittsburg, 19, week.
ALONE IN LONDON CO.: N. Y. City, 5, week; Philadel-
phia, 12, week.
AGNES AND COMPANY AND SAM B. VILLA: Akron, O.
10; Kokomo, Ind., 11.
ANNIE LEWIS CO.: Jackson, Mich., 8, 9, 10; Elkhart
13; Goshen, 14; Warsaw, 15; Ft. Wayne, 19, 20.
ANGONAUTS CO.: Corry, Pa., 7; Franklin, 9; New
Castle, 10; Steubenville, O., 12, 13; Newark, 14, 15;
Canton, 16, 17; E. Liverpool, 19; Rochester, Pa., 20;
Beaver Falls, 21, 22; Butler, 23, 24; Wheeling, W. Va.,
25.
A WIFE'S HONOR CO.: Davenport, Ia., 8; Des Moines,
9, 10.
ANTHONY'S UNCLE TOM CO.: Thomaston, Ct., 8; Winsted,
9; Birmingham, 10.
BROWN MOORE: Cairo, Ky., 8; Paducah, Ky., 9, 10; Helena,
Ark., 11; Memphis, Tenn., 13, 14; Little Rock, Ark., 15;
Hot Springs, 16, 17.
BREATHING LIFE: Washington, Oct. 5, week; N. Y.
City, 12, week; Philadelphia, 19, week.
BURR OAKS (Western): Decatur, Ill., 7, 8; Bloomington,
9, 10.
BATTLE CAMPBELL'S WHITE SLAVE CO.: Pittsburgh,
Pa., 5, week; Cleveland, 12, week; Sandusky, 19, week;
Buffalo, Ind., 20; Pullman, 21; Milwaukee, 22, 23, 24; St.
Paul, Nov. 2, 3, 4.
BATTLE CAMPBELL'S SIBERIA CO.: St. Louis, Oct. 5,
week; Chicago, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
Danville, 15; Lafayette, Ind., 16, 17; Terre Haute, 19,
Evansville, 20, 21; Frankfort, 22; Lexington, 23;
Zanesville, O., 26, 27; Dayton, 28 to 31.
BATTLE CAMPBELL'S ELLO CO.: Brooklyn, Oct. 5, two
weeks; Providence, 19, week; Philadelphia, 26, two
weeks.
BATTLE CAMPBELL'S PAQUITA! Old City, Pa.; Franklin,
9; Tyrone, 10; Trenton, N. J., 12, 13; Watersonia, 14, 15;
Haver, 16, 17; Paterson, N. J., 18; Trenton, 19, week;
Toledo, O., 26, 27, 28; Detroit, 30, 31.
BAKER AND FARROW: Schenectady, N. Y., 8; Saratoga,
9; Cohoes, 10; Poughkeepsie, 12; Pittsford, Mass., 13; New
Haven, 14, 15; Paterson, N. J., 16; Trenton, 17; Philadel-
phia, 18, 19, week.
BARNEY MACAULEY: Shamokin, Pa.; Potsville, 9, 10; Wil-
lamsport, 12; Altoona, 15.
BENNETT MATLACK CO.: Hagerstown, Md., 9, 10;
Washington, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
BUNCH OF KEYS CO.: St. Louis, Oct. 5, week; Louisi-
ville, 12, week; Evansville, Ind., 19, week; Terre Haute, 26,
27, 28, 29, 30, 31; Indianapolis, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
BARROWS' PROFESSOR CO.: New Orleans, 5, week; Lake-
hurst, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
BALDWIN'S THREE GUARDSMEN CO.: Cortland, N.Y.,
12, 13; Baldwinville, 14, 15; Fulton, 16.
CROSSE'S BANKER'S DAUGHTER CO.: Petersburg,
Va., Nov. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
TARBORO, N. C., 10; Goldboro, 13; Wilmington, 17;
Charlotte, N. C., 19; Columbia, 21; Greenville, 22;
Charlotte, N. C., 23; Winston, 24; Lynchburg, Va., 25;
Martinsburg, Va., 26; McKeesport, Pa., 27.
CRAIG'S COMEDY CO.: Omaha, Neb., 12, 13, 14, 15.
C. H. CLARK'S CO.: Pawtucket, R. I., 8; Newport, 9;
Comstock, Mass., 10.
COMEDY OF THE DRAGON CO.: Canal Dover, O., 5, week;
Ashland, 12, week; Newark, 19, week.
DALY'S VACATION CO.: New Haven, Ct., 8, 9, 10; New
Britain, 12; Hartford, 13; Pawtucket, R. I., 14; Provi-
dence, 15, 16, 17; Philadelphia, 19, week; N. Y. City, 26,
27, 28, 29, 30, 31.
D. E. BANDMANN: Norristown, Pa., 9, 10; Philadelphia, 12,
13, week; Trenton, N. J., 19, week.
DENHAM THOMPSON: St. Joseph, Mo., 8; Hannibal, 9;
St. Louis, 10, 11; Burlington, 12; Sterling, 13; Roch-
ford, 14; Milwaukee, 15; Chicago, 16, 17, 18, 19, 20, 21; Min-
neapolis, 22, 23, 24; Mankato, Minn., 26; Rochester,
27; Winona, 28; Valparaiso, Ind., 30; La Porte, 31;
Kalamazoo, Mich., 31; Elkhart, Ind., Nov. 2; Fremont,
Neb., 3.
DOMINICK MURRAY: Harlem, N. Y., 4, week; New York,
12, week; N. Y. City, 19, week.
DAN MAGUINNIS: Fitchburg, Mass., 9; Gloucester, 10;
Boston, 11; New Bedford, 12; Chicopee, 14; Fitchburg,
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DORE DAVIDSON: Grand Rapids, Mich., 9, 10; Elkhart,
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DIXIE BUSQUOUS CO.: N. Y. City, 5, week; Philadel-
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Ind.,

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LADIES SECRET OF BEAUTY AND HEALTH
for Maids and Matrons. 12c. in stamps.
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A BOX-OFFICE SUCCESS!

W. H. POWER'S Company Presenting the Great Picturesque Irish Drama, by Con. T. Murphy, Esq.,

THE IVY LEAF.

A MAMMOTH CAR OF MAGNIFICENT SCENERY. STARTLING MECHANICAL EFFECTS (by Robert J. Cutler, Esq., of New York), AND POSITIVELY THE MOST BEAUTIFUL AND ARTISTIC PRINTING EVER USED.

THE IVY LEAF, which is the most POSITIVE SUCCESS of this season, was produced at Whitney's Opera House, Detroit, Mich., August 31, and scored an instantaneous success, the theatre being crowded at every performance for the entire week. A state of affairs which has continued with variation up to the present time.

THE IVY LEAF BEING PLAYED TO CROWDED HOUSES EVERYWHERE.

Being perfectly aware that dramatic advertisements do not at all times inspire confidence, I must respectfully refer any one doubting the above to the following managers, whose theatres we have, as before stated, "CROWDED TO THE DOORS."

C. J. WHITNEY, Grand Opera House, Detroit, Mich., week Aug. 31. C. J. WHITNEY, Wheeler's Opera House, Toledo, O., week Sept. 7. JOHN H. HAVLIN, Havlin's Theatre, Cincinnati, week Sept. 13. WILL E. ENGLISH, English's Theatre, Indianapolis, week Sept. 21. WM. C. MITCHELL, People's Theatre, St. Louis, week Sept. 27.

THE PRESS UNANIMOUS IN PRAISE.

W. H. Power's Ivy Leaf a sure winner.—*Detroit Free Press*, Sept. 6.
The story of The Ivy Leaf is well told by the company which opened to packed houses, yesterday, at Havlin's Theatre.—*Cincinnati Commercial-Gazette*, Sept. 14.

The Ivy Leaf is the best Irish drama seen here for years, and met with an immediate success. The scenery is all new and original and in splendid condition, working like a charm.—*Indianapolis Sentinel*, Sept. 22.
W. H. Power's Ivy Leaf is by all odds the cleanest and most characteristic Irish play that has been placed

upon the boards in this country. The scenic and mechanical effects are truly beautiful.—*Indianapolis Record*, Sept. 22.
The play is interesting and decidedly pretty. The scenery is very elaborate and very beautiful.—*Louisville Courier-Journal*, Sept. 25.

WHAT MANAGERS THINK OF THE IVY LEAF.

Mr. W. H. Power, proprietor Ivy Leaf Company: My Dear Sir.—Allow me the pleasure of congratulating you on the success of your new play. The Ivy Leaf, now being presented at this theatre to the largest receipts reached by any attraction I have had so far this season, and so favorable an impression with it, I will cheerfully book you for any one or two weeks next season you wish qualities of your interesting and beautiful play.

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There is a singular anomaly at the People's this week. It is an Irish play, without a line about politics in it. Such a thing is positively startling in its uniqueness. The idea of an Irish play passing through four long acts without a single evocation, or the appearance of a low-browed, villainous agent of an English landlord, or a

poor family homeless and breadless from English tyranny, is unheard of almost, and yet not a single reference to politics or oppression can be found in The Ivy Leaf. Mr. W. H. Power has shut down on two things—stars and politics.—*St. Louis Post-Dispatch*, Oct. 1.

TELEGRAPHIC NEWS.

The Vokes Company Well Received.

[SPECIAL TO THE MIRROR]
BOSTON, Oct. 7.—Change of bill and large houses at all the theatres on Monday night. Rosina Vokes and her company made their first American appearance at the Globe, and had a hearty reception.
The School for Scandal, with John Gilbert, at the Museum. Mr. Gilbert was recalled after the scene. May Blossom brought a full supply of handkerchiefs to the Park.
Shadows of a Great City, at the Boston Theatre, the Excelsior Folly company at the Bijou, Pavements of Paris at the Windsor, and the Howard Atheneum Star Specialty company at the Atheneum.

Defying the Epidemic.

[SPECIAL TO THE MIRROR]
MONTREAL, Oct. 7.—The Theatre Royal opened for the season on Monday night to an overflowing house, with the Bennett Matlack company in A Celebrated Case. The performance was well received.

A Wintery Spell at the Lakes.

[SPECIAL TO THE MIRROR]
BUFFALO, Oct. 7.—A very disagreeable night ushered in the week. Rain and snow kept many at home. In spite of this drawback, the Hess Opera company had quite a good house at the Court Street Theatre. Polly was well received. Lillian Russell was encored time and again and favored with a handsome floral offering.

At the Academy Mam'zelle and Aimee are to be seen. The audience was not very large, but business will improve with the weather.
At the lower-priced houses, the Museum and the Adelphi, standing-room only could be obtained when the curtain went up.

Another Authorized Mikado.

[SPECIAL TO THE MIRROR]
PHILADELPHIA, Oct. 7.—The Mikado was produced Monday night at McCaull's Opera House before an audience that crowded the building to the utmost. The stage settings and costumes were very handsome, and liberal applause proved the public appreciation. Sir Arthur Sullivan and Colonel McCaull were called before the curtain, and each responded in a short speech.

Nanon, at the Chestnut Street Theatre, and Mme. Janish, with Anselma, at the Chestnut Street Opera House, drew large houses, and seem to have scored a success.
Manager Fleishman, of the Walnut, has been refused an injunction restraining the performance of Mme. Janish at the Opera House, on the ground that he failed to prove Frank L. Gardner to have been her agent at the time of the signing of the contract.

U and I.

[SPECIAL TO THE MIRROR]
SPRINGFIELD, Mass., Oct. 7.—Al. Phillips' musical and farcical absurdity of U and I was sprung on the public, for the first time, last night, and was received with shouts of laughter and great applause. With a little refurbishing of the last act, to make it run a little more connectedly, the piece ought to be a go. Phillips' impersonations were good, especially that of living.

A Mishap to Marie Jansen.

[SPECIAL TO THE MIRROR]
PITTSBURGH, Pa., Oct. 7.—McCaull's Opera company opened the week at Library Hall in The Black Hussar, to a very good house. Bartley Campbell's White Slave opened well at the Opera House, as also did McDonald's combination at the Academy. In the Ranks, at Harris', had a good Monday audience. In the second act of The Black Hussar, Marie Jansen fell and sprained her right ankle. In the third act Mathilde Cottrelly fell, but did not injure herself. Genevieve Reynolds is here, and will join the McCaull Opera company.

Miscellaneous.

[SPECIAL TO THE MIRROR]
ROCHESTER, Oct. 7.—After Dark opened to a large house at the Academy Monday night. The advance sale denotes good business for W. J. Scanlan, who appears to-night at the Grand. Sid. C. France is doing finely at the Casino in Marked for Life.

PROVIDENCE, Oct. 7.—Annie Pixley began her engagement at Low's Monday night, singing in Zara before a large audience. In The Kings Around the World, at the Providence, drew a good-sized house. The Comique opened both matinee and evening.

NORTHAMPTON, Mass., Oct. 7.—Dan McGuinnis appeared as Lord Tatters at the Opera House Monday night to a small audience.

LYNN, Oct. 7.—Floy Crowell opened to a crowded house at Music Hall Monday night in Queen's Evidence. Crowds were turned away. The supporting company is exceptionally strong.

WILLIAMSPORT, Pa., Oct. 7.—Hot Water, Alice Harrison's skit, drew a large and very enthusiastic audience Monday night. Encore after encore. An admirable specialty company.

ST. LOUIS, Oct. 5.—Fantasma opened to a packed house—largest in the city.

BEN STERN.

NEW ORLEANS, Oct. 5.—James O. Barrows, in The Professor, opened to the capacity of the Academy Sunday night. Piece and company a great hit. DAVID BIDWELL
MONTREAL, Oct. 6.—We turned people away at 7:30 P.M. from Sparrow and Jacobs' Theatre Royal last night. We are all vaccinated.

W. C. CHRISTIE,
Manager Marlack Company.

PHILADELPHIA, Oct. 6.—The Carleton Opera company created a surprising impression last night at the Chestnut Street Theatre, in Nanon. The large audience greeted the first production with great enthusiasm.

A. H. CANBY.

PHILADELPHIA, Oct. 6.—National Theatre packed from floor to ceiling. Show a marvelous hit.

TONY PASTOR.

NEWBURYPORT, Mass., Oct. 7.—The Ullie Arkestrom Dramatic company opened Monday night in Fanchon, the Cricket, to large house, in spite of very strong counter-attractions. The engagement is for two weeks.

RICHMOND, Oct. 7.—Crossen's Banker's Daughter company opened a three nights' engagement Monday to a house filled to overflowing with the beauty and fashion of Richmond. The mounting of the play, the elaborate costumes, etc., were up to all requirements for a perfect presentation. The expectations of the audience were more than realized. The unprecedented success of the attractions so far presented by the management augurs well for the future and deserves special mention.

TRENTON, N. J., Oct. 7.—Atkinson's Comedy company, Monday night, in Peck's Bad Boy, gave a poor performance to a good house. Maubury and Overton's Wages of Sin company packed the house last night. The performance was very fine.

WASHINGTON, Oct. 7.—The New National opening was a grand success. The house was packed with a brilliant and enthusiastic audience. Julia Wheeler read the dedicatory poem, written for the occasion by Edward Crapsey, instead of George Edgar Montgomery, as was first announced. Lady Ashley was well received. Manager Rapley was called for, but modesty and fatigue forbade his responding; so Dr. Frank Howe returned thanks for him.

A Talk with Mr. Jones.

When a reporter was shown into Mr. Henry A. Jones' room at the Fifth Avenue Hotel on Monday evening, that gentleman was seated at his writing-table scanning the manuscript of a new play he has written for production at the Vaudeville Theatre, in London. Mr. Jones consented to be interviewed for THE MIRROR.

"Yes," he said, "I am here to superintend the production of Saints and Sinners, but I shall not be able to stay until the opening, as I have received a cablegram from Mr. Thorne asking me to return to London immediately. The play has caused a great deal of discussion in religious circles. I think it has excellent chances here under Mr. Palmer's management, and I congratulate myself on having it produced by a manager of so much tact and experience. We begin rehearsals to-morrow or the next day. Saints and Sinners is my favorite piece, and I could not let it be done without coming over. It depends greatly on character drawing, although there is a lot of domestic incident running through it. Some of the characters are purely English, but I think they will be sufficiently recognizable for the play to be enjoyed by Americans. I think the company and the mounting will be better here than they were in London. The reason I have to return so soon is to look after the new piece I have written for Mr. Thorne of the Vaudeville, the manuscript of which you see here. It is in three acts. In it W. J. Thorne will play the character of the Head Master of a grammar school. I have also written a strong drama for Charles Warner, in four acts and fourteen scenes."

"Is this your first visit to our country?"
"Yes, and I am sorry that I shall go back seeing so little of it. I am obliged to remain in New York all the time of my stay, you see. But I hope to return next year with Wilson Barrett, and thoroughly see the States."

"The latest production, Hoodman Blind, has

made a success in London, if report is to be credited?"

"Yes. It has drawn more money than The Silver King did in the same time. It was the work of only two months, while The Silver King occupied a year. Mr. Barrett and I are now collaborating on a new play, a romantic drama, different from anything that has been done, in which he will probably begin his tour of this country. It will afford him a great chance of showing his varied powers. Once more referring to Hoodman Blind, many people, among them Dr. Furnival, our leading Shakespearean scholar, thinks it superior both in plot and language to The Silver King. Mr. Barrett has also a blank-verse play of mine which he will do when he feels the public taste leans that way. I think the Princess company, taking it all 'round, is the best in England. E. S. Willard is an actor of great polish and subtlety and an admirable contrast to Mr. Barrett. George Barrett, Wilson Barrett's brother, is a most refined and genial comedian and a great favorite with the London people. Miss Eastlake has lately shown varied powers. Her mad scene in Ophelia was a most daring piece of acting, and her dual parts in Hoodman Blind have called forth a general chorus of praise from the London press."

"Is there any truth in the report that you were forced into collaboration with Mr. Barrett?"

"None whatever. The story was simply circulated by some of Mr. Barrett's enemies."

"What are the facts of your quarrel with Henry Herman?"

"Well, I'd rather not talk of that. I was forced into a discussion very much against my will, but after I wrote a long letter to the Era I let the matter drop and have not even read Manager Herman's reply to it."

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STAGE STORIES.

THEATRICAL BABOOS.

This is not a dissertation upon the genus Simia, and bears no relation to the monkey tribe except in so far as, on the Darwinian principle, they may be related to man.

"Baboo" is a generic term used to designate a class of natives of Hindostan who have been educated in the English colleges there. They are usually the sons of well-to-do merchants or shopkeepers, and make a living by acting as clerks or assistants to European merchants and bankers. They speak and write English with much fluency and correctness, but as their knowledge of our vernacular is gained from a study of the English classics, they have a preciseness and grandiloquence of expression which is often very ludicrous. They are passionately fond of theatrical entertainments, and are always eager to offer their services as "supers." It is in this connection that I propose to relate a few of my experiences with this curious class, which I hope may amuse my readers.

The Baboo makes a most intelligent and reliable "super"—in fact he is almost too intelligent. Not content with confining his attention to his own part, he thinks it necessary to study the entire play with a view to acquiring a proper conception of the character he is to assume; and so far as a knowledge of the text is concerned, would be quite prepared at a moment's notice to jump into any part in the piece.

A few years ago I took a company to Calcutta, and we were to open our season with Macbeth. The natives are great admirers of Shakespeare. I strolled one morning into the public library, and was looking over the English papers which had just come in, when I was startled by the apparition of a young native gentleman in showy raiment, who appeared before me bearing a huge solid volume in his arms.

"Well! what is it?" I exclaimed rather abruptly.

"I have the honor to be a member of your Honor's company," replied the youth.

"The devil you are!" I cried, with much amazement.

"Your Honor may remember that you engaged me yesterday to take a part in Mr. Shakespeare's tragedy of Macbeth?" and the young gentleman made a low obeisance.

I then remembered that I had engaged half a dozen native "supers" to fill up the stage in the banquet scene.

"Oh, all right. What do you want?" I replied, of course imagining that he had come to solicit an advance on his salary—that being my usual experience of interviews with members of my company. But I was soon undeceived. Placing the huge volume reverently on the desk in front of me, the young Baboo said:

"Sir, I have been studying the tragedy with much attention, and I find here a passage which I do not comprehend," and my critical "super" pointed to the line in the incantation of the witches:

"Fair is soul, and foul is fair."

"This appears to me to be contradictory; will your Honor be kind enough to explain it?"

My reputation as a competent Shakespearean manager was at stake, and I gave a most elaborate explanation, which I hope enlightened my young friend, though I must confess that he went away looking much bewildered.

The Baboo is quite ready to act as a Shakespearean emendator. On one occasion, when rehearsing King Lear, on coming to the lines,

"Blow winds and crack your cheeks," one of my supers modestly suggested that the proper reading should be "Blow winds and crack your sheets," adding in explanation: "I have frequently had my dhotee torn when crossing the maiden in a fierce wind." The "dhotee" is a large sheet of cotton-cloth in which the Hindoos wrap themselves, toga-wise, when out of doors. My readers will admit that there was more reason in this native and native suggestion than in most of the emendations with which the students of the great dramatist have afflicted us.

The Baboos have a craze for letter-writing which throws Mr. Micawber quite in the background. I have a sheaf of such correspondence which I have preserved as curiosities. The caligraphy of most of them is wonderfully neat, and the ornate sentences would have turned the late Doctor Johnson green with envy. There is now before me a letter from one of my supers applying for an advance of salary. He was evidently a person of cautious and logical temperament, and unwilling to pledge himself to anything he might not be able to carry out, for he concludes his letter in this wise:

"If your Honor will graciously consent to my petition, I shall carry the memory of your beneficence with me to the grave, and even beyond the grave, if practicable."

Another, whom I afterward found had been a clerk in a Government office, where he had picked up the official phraseology, writes as follows:

"Sir: I have the honor to inform you that I am laid up with boils, as per margin, and am consequently unable to attend rehearsal." In a postscript he adds,

"Owing to a limited size of margin am obliged to make boils only half actual size."

This unique epistle was written on a sheet of foolscap with the regulation quarter margin, whereon was depicted a neat diagram of a section of the Baboo's person with the boils vividly portrayed in red ink. This letter is the gem of my collection.

W. H. F.

A Martyr to the Modiste.

The best place to see dressmaking as a fine art is on the stage, but very few people know what those perfectly-fitting dresses cost an actress. To begin with, the modiste has to be an artist. She measures the model first, then cuts the linings, and if the woman hasn't the shape the lining has, she is made to fit the dress, not the dress to fit her as formerly. The goods cut out, the work begins and the woman is tried, soul, patience and temper. The waist is fitted for an erect carriage, the train for motion and the pannier and draperies for chair effect, to say nothing about the sleeves and collar, which are set and reset till every wrinkle and crease has been waxed into obscurity. During all this time the actress is as passive as a doctor's mannikin. She has nothing to say, and no suggestions are expected or heeded; it is immaterial how the garment feels. Fit, and

not feeling, is the object sought. The dress-maker has everything to say in the matter, and she gives her customer what the design calls for and not what the actress thinks she would like. Women in private life never see a pretty stage dress that they do not puzzle their jealous little hearts for the secret. The only secret about it is that they don't know how a dress should fit or how it should be made and worn, and they are too almighty wise to let their modistes enlighten them. No dressmaker who knows her own business will be dictated to, and it doesn't take an actress long to find this out. One spoiled dress is lesson enough. After that things are as the artiste says, in the aggregate as well as in detail.

Just at present Margaret Mather is playing the role of a martyr, and the best part of each afternoon she may be seen in a perfect rainbow of colors, stepping into one dress and out of another, now making a profound bow to see how the folds will fall, or using a rocker and a pin-cushion for the balcony and Romeo, so that Madame may study the pliability of the bodice, which seems to be woven into the very being of the fair Juliet.

A pale pink satin, about the tint of a boneline rose-bud, embossed with white lilies and made over pink satin ridged with pickets of silk crepe, is actually fitted while Miss Mather dances the minuet. The drapery is caught up in the very act of a sweeping salute, and as the uplifted arm is about to describe a curve of grace it is seized and taken in at the elbow with a number of stitches which "give" without breaking.

The next dress is for the garden scene, where a press-stand personates the fussy old nurse about whom Miss Mather plays peck-a-bo, or coaxes on her knees, all the time pursued and arrested by the matter-of-fact dressmaker. This dress, like all the others, is a reproduction of Captain Thompson's ideal, and perhaps the loveliest ever designed for the character. Falling over a short skirt of ivory satin, brocaded with flowers that are outlined with colored beads, is a long princess dress of silk plush, the color of a gosling's downy coat, not green nor yellow nor silver, but all three combined. The sleeves and girdle are puffed with the brocaded satin and trimmed with steel and colored beads braided into rope half an inch thick.

Miss Mather begged for an armistice, but the modiste showed no mercy, and in five minutes' time was advancing to an imaginary altar as Juliet, with such grace and beauty as few brides are invested. The bridal path lay along a trio of sheets spread out to protect the skirts and held down by four finishers, who moved from one intersection to another with great alacrity.

The trousseau consisted of a satin petticoat embellished with pearl embroidery, over which was a bridal robe of fine crepe du chine brocaded with roses, and seemed endless in train. It is useless to attempt a description of the sleeves and corsage which belong to the style of the times, but one need not be a connoisseur in order to admire the application of silver net embroidered with amber-colored pearls. By the time this armour of loveliness had been taken in, let out, looped, draped, re-hung and put on and taken off for the seventh time, Miss Mather put her dear little patent-leather boot down with a stamp and protested against further persecution. The madame graciously released her, tapped a bell, and in an instant the dressing-maid appeared.

Ten minutes later a slender young lady dressed in dark brown homespun, trimmed with marabout feathers, stepped into a coupe in front of the Union Square Hotel. The door was closed with a sharp click, the footman mounted the box, and Miss Mather rolled up toward the park to get a mouthful of fresh air and free her mind from the distractions of dresses and dressmakers.

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